

THE MUSICAL COURIER

# MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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PAUL VON JANKO.

## THE MUSICAL COURIER.

-A WEEKLY PAPER-

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## NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During more than ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patu	Teresina Tua	Marchesi
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Kelloge, Clara L.	John Gage Courtney	Victor Nessler
Minnie Haug	Frederic Grant Gleason	Johann Cohen
Materna	Theodore Thomas	Charles F. Trebhar
Albani	Dr. Damsch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Guadagnini	Theodore Reichmann
Lena Little	Constantin Sternberg	Max Treumann
Murio-Celli	Dengremont	C. A. Cappo
Chatterton-Bohrer	Galsani	Montegriffo
James T. Whelan	Hans Balatka	Mrs. Helen Ames
Eduard Strauss	Arbuckle	Marie Litta
Elenor W. Everest	Liberati	Emil Scaria
Donaldi	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Donzetti
Geisinger	Del Puente	William W. Gilchrist
Fursch-Madi-2	Joseffy	Ferranti
Catherine Lewis	Julia Rivé-King	Johannes Brahms
Zélie de Lussan	Hope Glenn	Meyerbeer
Blanche Roosevelt	Louis Blumenberg	Moritz Moszkowski
Sarah Bernhardt	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Frederic Grant Gleason	Filoteo Greco
Anna Bulkeley-Hills	Ferdinand von Hiller	Wilhelm Junck
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Nestore Calviano	Anton Udvardi	George Bizet
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Calixa Lavallée	George Geublen	Pauline l'Allemand
Clarence Eddy	Emil Liebling	Verdi
Franz Abt	Van Zandt	Hummel Monument
Fannie Bloomfield	W. Edward Heimendahl	Berlioz Monument
S. E. Jacobsohn	Mrs. Clemelli	Haydn Monument
C. Mortimer Wiske	Albert M. Bagby	Johann Svendsen
J. O. Von Prochaska	W. Waugh Lauder	Strauss Orchestra
Edward Grieg	Mrs. W. Waugh Lauder	Anton Dvorak
Adolf Henselt	Mendelssohn	Saint-Saëns
Eugen d'Albert	Hans von Bülow	Pablo de Sarasate
Lilli Lehmann	Clara Schumann	Jules Jordan
William Candidus	Joachim	Albert R. Parsons
Franz Kneisel	Samuel S. Sanford	Ther's Herbert-Foerster
Leonardo Campanari	Franz List	Bertha Pierson
Franz Rummel	Christine Dossert	Carlos Sobrino
Blanche Stone Barton	Dora Hennings	George M. Nowell
Amy Sherwin	A. A. Stanley	William Mason
Thomas Ryan	Ernst Catenhusen	Pasdeloup
Achille Errani	Heinrich Hofmann	Anna Lankow
C. Jos. Brambach	Charles Fradel	Maud Powell
Henry Schradieck	Emil Sauer	Josef Hofmann
John F. Rhodes	Jesse Bartlett Davis	Händel
Wilhelm Gericke	D. Burmeister-Petersen	Carlotta F. Pinner
Frank Taft	Willis Nowell	Marianne Brandt
C. M. Von Weber	August Hyllested	Gustav A. Kerker
Edward Fisher	Gustav Hinrichs	Henry Duxens
Kate Kolia	Xaver Scharwenka	Emma Juch
Charles Rehm	Heinrich Boetel	Fritz Giese
Harold Randolph	W. E. Haslam	Anton Seidl
Minnie V. Vandever	Carl E. Martin	Max Leckner
Adele Aus der Ohe	Jennie Dutton	Max Spicker
Edwin Klahre	Walter J. Hall	Georges Ravas
Helen D. Campbell	Conrad Ansoerge	Hermann Ebeling
Alfredo Barilli	Carl Baermann	Anton Bruckner
Wm. R. Chapman	Emil Steger	Mary Howe
Otto Roth	Paul Kalisch	Attalie Claire
Anna Carpenter	Louis Svecenaki	Mr. and Mrs. Lawton
W. L. Blumenberg	Henry Holden Huss	Fritz Kreisler
Leonard Labatt	Nesly Stevens	Victor Herbert
Albert Venino	Dyas Flanagan	Richard Burmeister
Josef Rheinberger	A. Victor Benham	W. J. Lavin
Max Bendix	Mr. and Mrs. Carl Hild	Niels W. Gade
Helene von Doenhoff	Anthony Stankowitch	Hermann Levi
Adolf Jensen	Moris Rosenthal	Edward Chadfield
Hans Richter	Victor Herbert	James H. Howe
Margaret Reid	Martin Roeder	George H. Chickering
Emil Fischer	Joachim Raff	John C. Fillmore.
Merrill Hopkinson, DD	Felix Mottl	
E. S. Bonelli	Augusta Ohlström	
Paderewski	Mamie Kunkel	
Stavenhagen	Dr. F. Ziegfeld	
Arrigo Boito.	F. Chickering	
	C. Villiers Stanford.	

WE publish this week a capital portrait of Mr. Paul von Jankó, the inventor of the now famous Jankó keyboard. In the trade department of this issue will be found a detailed account of Mr. Von Jankó's life and the object of his visit to this country. It is of special interest to pianists and piano manufacturers.

IN the Toronto "Week" dated September 12 is the rather extraordinary statement that "Mozart, Beethoven, Meyerbeer and Mendelssohn" were Jews. The two last named were undoubtedly Jewish born, but Beethoven and Mozart were Catholics.

In justice to the "Week" it is only fair to say that the statement occurred in a communication entitled "The Anti-Semitic Tendency."

OUR foreign correspondence this week will be found extremely interesting.

Our Mr. Otto Floersheim's traveling notes, full of spicy news, genuine news; a full account of the Rubinstein International prize contest in St. Petersburg, from the pen of our gifted correspondent there, Mr. Alexander McArthur, and last, but not least, a letter about Vienna music from the well-known composer, Mr. F. X. Arens.

It is all direct news, and not dressed up cablegrams.

THE programs of the Worcester Music Festival, which occurs this week, are not very promising in novelties, although showing some advance over those of last year.

At last Worcester people will hear a Schumann symphony, some Dvorak, Victor Herbert's string serenade and selections from Wagner. It is a step in the right direction, but it has taken a long, long time to make it.

We hope Mr. Victor Herbert, who is the assistant conductor, will spur matters on a bit. Worcester needs a live conductor.

IN the London "Magazine of Music," in the last of an interesting series of articles entitled "Our Musical Tour," the following is supposed to be really meant as Rubinstein's opinion of Clara Schumann's playing of her gifted husband's compositions:

I was very curious over Schumann in London and in Frankfurt on the Main. I had always been told no one could play Schumann but Mrs. Schumann; and many a time I have been charmed with that great artist's rendering, so that it grew to be a tradition with me that Mrs. Schumann was the one person to render her husband's music as it should be given. I sounded Rubinstein on this the evening before the recital, and as we listened Peacock and I almost doubted our ears, for Rubinstein hotly denied that Mrs. Schumann understood her husband's music; in fact, he said—but I won't give it. One thing, however, I may give, and it is this: Mrs. Schumann, he said, always tried to make her husband's music classic, whereas in reality it was romantic, and this was the real proof that she didn't understand it; and, then, "how often," asked Rubinstein triumphantly, "do we not read of how Clara left the platform in tears after performing some work of her husband's, because the composer was not one of the applauders?"

I remarked that sometimes even Homer nods, but Rubinstein paid no attention to me.

The following evening, however, I heard his reading of Schumann, and I lost my head over it. Certainly his Schumann was a revelation, nor of course could I decide. I am no musician; but if Clara Schumann's reading of Schumann be correct, then Rubinstein's reading of Schumann is simply wonderful, even divine.

THE notoriously unfair and biased criticism that appeared in the Sunday Sun of the first concert of the Metropolitan Orchestra at the Madison Square Garden last Saturday night deserves more than passing comment.

First, there was a deliberate underestimate of the number of persons present. As given in the Sun only twenty-five hundred people were in the huge garden, when in reality nearly four thousand were in attendance.

There was no necessity for such a gratuitous insult as the comparison of Strauss with Seidl. As well compare the wooden horse of a merry-go-round at Coney Island with the winner of the Futurity Stakes. Nor for the other invidious comparison 'twixt Thomas and Seidl.

These two conductors are as different as night and day in their methods and must be criticised from that view point alone.

Because Mr. Seidl does not conduct Beethoven like Mr. Thomas, ergo Mr. Seidl is no conductor.

Poor logic this.

And, *mirabile dictu*, the "Sun" critic finds Mr. Seidl's program erring on the side of popularity.

After all the anti-Wagner growls about the pre-

dominance of Wagner's name on Mr. Seidl's programs, lo! Mr. Seidl is now making a mistake in giving too much popular music.

Some people never will be satisfied.

One of the peculiarities of the Metropolitan Orchestra is that one can hear it in any part of the huge auditorium of the Madison Square Garden, the strings being particularly clear and effective.

So much for the "Sun" critic's veracity.

HE has appeared at last! Who? The critic, the ideal music critic of the age, and the quicker he is imported to New York for one of our great dailies the better it will be in the interests of high art. This treasure is the music critic on Mr. Edmund Yates' *World*. This young person (he must be very young, and presumably masculine) writes in that paper:

When my critical mood is at its height personal is not the word; it is passion—the passion for artistic perfection—for the noblest beauty of sound, sight and action that rages in me.

He should have gone often to Coney Island to hear Pat Gilmore.

He further declares that:

At the opera the temptation to go out and ask one of the sentinels for the loan of his Martini, with a round or two of ammunition, that I might rid the earth of an incompetent conductor or a conceited or careless artist, has come upon me so strongly that I have been withheld only by my fear that, being no marksman, I might hit the wrong person and incur the guilt of slaying a meritorious singer.

A Martini, let it be remarked *en passant*, is not a cocktail, but a rifle used by the British soldiery.

Heavens, what a field this young man would have in New York city! One pales at the idea of his coming over, but then what fun!

THE London "Figaro" of recent issue contains the following:

Dr. Richter has lost no time in replying to the absurd charge brought against him by a French journalist of conducting Wagner's works with his right hand and French operas with his left. I suggested a week or two ago that Richter was not an ambidexter, and it is, at any rate, certain that he has never yet tried to conduct with his left hand in this country. It seems, however, from Dr. Richter's letter, dated 22d ult., that for physical reasons alone, and finding that conducting with his right hand only made him wearied, he has taught himself also to wield the baton with his left hand. During the week in question he conducted in Vienna no fewer than five times at the opera, besides numerous rehearsals, but he declares that he made no difference between French and other works, and, indeed, the suggestion that so excellent an artist and sound a musician as Richter would offer any slight to the composer whose music he was conducting is sufficiently absurd. Next year, however, I recommend him to do the feat at the Richter concerts. An ambidexter conductor ought to be as big a draw as a piano prodigy.

Dr. Richter's letter on the subject, translated from the "Ménestrel" by the London "Musical World," is interesting:

SIR—In its issue of the 18th inst. the Paris "Figaro" publishes, under the heading "Courrier des Théâtres," a communication from Vienna, in which it is said that I conduct the works of Wagner with my right hand and those of French masters ("Carmen," for instance) with my left, which is to be regarded, according to your correspondent, as a mark of contempt on my part for French music.

This criticism is very painful to me as an artist, and I take the liberty to offer you some words of explanation, which you will be so kind as to publish in whatever form may suit you.

Your correspondent has probably never conducted an orchestra or he would know how fatiguing is the mere physical part of this artistic activity. Let him try to hold the baton of a conductor five or six hours consecutively for several days, and he will learn how all the nerves and muscles of the arm are overexerted. As one of the most constantly occupied of conductors I have for some years practiced using the left arm as well as the right. I thus avoid early wearying the right arm, a fatigue which would involve for me—in a very short time—a forced rest. But in order that my assistants may not be puzzled by this new way of holding the baton I only conduct with the left hand those works which are best known to my orchestra, such as "Rienzi," "Lohengrin," "Carmen" and some of the Italian operas which we play most frequently. Of the seven operas which your correspondent quotes as forming the repertoire of the week there are five which I conduct in person. It is, therefore, only natural that the left hand should come to the assistance of the right, and a reproach on this point is so much the less justified that your correspondent himself admits the performance to have been none the less satisfactory.

I have too often given proofs of the true and sincere admiration which French music—so charming and so *spirituelle*—inspires in me not to protest against this charge. There is assuredly on my part no sort of contempt, but, on the contrary, a great respect for the French masters.

I presume, Mr. Editor, that after this explanation you will, in your character of gentleman and Frenchman, acquit me before the readers of the "Figaro" of the little fault of taste of which the "Figaro" has accused me.

Yours obediently,

HANS RICHTER.

VIENNA, August 22, 1890.

—Thus far this season the Emma Juch Grand English Opera Company has opened three new theatres, the new Broadway in Denver, the Alhambra in Chicago and Davidson's Theatre in Milwaukee. Miss Juch's business in Detroit last week was large. Much of her girlhood period was passed there, and among the people who attended the performances were many of her former schoolmates. She will open the new Grand Opera House in Memphis this week, appearing as "Valentina" in "The Huguenots."





## THE RACONTEUR.

DESPITE the report that I was no longer in the land of the living and consequently not with THE MUSICAL COURIER, I am still on the tapis or the *qui vive* or some of those other French words that people use when good English like *terra cotta* would do quite as well.

Don't you think the season might as well be formally declared open? Two such imposing musical occurrences as the Aschenbroedel concert and Seidl at the Madison Square Garden are of sufficient importance to warrant one in thinking that the fall season for 1890 is inaugurated in dead earnest.

The Aschenbroedel concert last Friday evening at Washington Park was a smothering and overwhelming success. Everybody musical worth knowing was there, or it seemed so, anyhow.

The orchestra of over a hundred and fifty was colossal and indeed overpowering.

I never heard the "Walkürenritt" given with such tonal breadth and color. It was almost too much.

The "Siegfried" funeral march was also most impressive, being taken at a considerably slower tempo than Seidl's reading.

Theodore Thomas, the *doyen* of American conductors, was in his best form.

He directed with all his old time skill and with considerable fire and dash. The huge orchestra and audience doubtless exhilarated him.

Max Bendix played with force and finish the prize song from "The Meistersinger," and received a veritable ovation.

Max is deservedly popular.

Theodore Reichmann, though he complained to me of the acoustics of the hall, had little occasion for doing so. His superb voice easily filled the auditorium, and he had to respond to thundering applause after his "Evening Star," from "Tannhäuser."

*Place aux dames.* Clementina de Vere in her arias from "Figaro" and "Lakmé" won numerous encores, and finally had to comply with the audience's wishes by singing to the composer's piano accompaniment Victor Herbert's dainty "Serenade," dedicated to the talented and popular soprano.

Did you hear the applause when Thomas appeared? The "old man," as he is called by his men, has a strong hold on public affection. And why not?

America owes much of her musical culture to his pioneer work, and the Gerickes, Seidls and Nikisches found the way well paved for them on their arrival here.

I saw Mrs. Theodore Thomas with her sister, Amy Fay, both looking well and charming.

That delightful singer and true artist, Ella Earle Toedt, with Theodore Toedt, was also in the auditorium.

Mrs. Toedt seems prepared for any quantity of work, as she looks strong and brown as a berry.

The Beethoven of Brooklyn was at hand (I forget his other name) with the talented pianist and composer Albert Jeffrey, of Albany.

I call him "Robert Elsmere" on account of his clerical appearance, but he plays the piano like an artist *tout même*.

I learn that over \$7,000 was netted by the concert. Good!

A brief biography of the famous operatic contralto, Mrs. Trebelli, from the pen of her friend Miss de Mensiaux, has just been issued. All sorts of quaint anecdotes are included in this amusing sketch, from that which tells us how in the interval of an operatic performance in honor of the Shah of Persia Trebelli appeared at a private party in the dress of "Federico" (in "Mignon"), and was told by the servants that page boys should sit in the hall, to that nar-

rating her early attempts at speaking Russian, when her endeavors to induce a native waiter to bring her an egg resulted first in the offer of a huge dish of fried onions and finally in the arrival of a doctor, who had been called in by the waiter under the impression that the artist was suffering from a cold in the throat.

I saw the veteran pianist S. B. Mills at Steinway Hall the other day, and had an opportunity of congratulating him on his improved health and appearance.

He has been everywhere during the summer. Saw Rubinstein and had quite a conversation with the old piano giant.

One of Rubinstein's eyes is quite affected and he has to wear something over it.

He will not come to America; in fact, he laughingly told Mr. Mills that the first he knew about the matter was through the newspapers.

Mr. Abbey also denied having made any negotiations with Rubinstein.

He was quite complimentary about American talent, remarking that "the musical talent that American girls have is wonderful. I have never known such an appreciation of good music as when I was in America. I don't know whether I will ever play there again, but I love that country and its warm hearted, intelligent people. The amateurs of America astonish me. They are ahead of those of any other country. Foreign artists, when they go to America, find that the people very quickly distinguish between good and bad musicians. It is surprising to me that my compositions are played more in America than in any other country. The Americans astonish me, especially in the West, by their understanding of the compositions of Chopin and Bach." Good for the American girl; keep it up!

Mr. Mills told me that d'Albert played the same trick on the Blüthners as he did here on the Steinways.

He played one night on a Blüthner piano and the next morning he gave a testimonial to the Bechsteins.

And do you mean to tell me after this that any defense can be put forward for the little renegade French-Scotch-German?

His pretended innocence is all bosh. He is a dishonorable man, and despite his talents will be discovered, or will discover his true nature himself sooner or later to the world at large.

He never could play Chopin, and when I say that I consider it a deadly insult to a pianist. However, let him R. I. P.

Can this be true?

Among the more or less diverting stories which are floating about in connection with Mrs. Patti's last tour of America is one that must be agreeable to Justice Stanley Matthews, of the United States Supreme Court. As it goes, Patti, then a little girl, once shared in a concert with Ole Bull, at Columbus, Ohio. After the show the party was given a supper by prominent politicians and legislators. They wanted little Adelina to sing, but her mother objected because it was the child's bedtime. Justice, then plain lawyer, Matthews begged Adelina to coax her mother.

"If you will sing for us," said he, "I will do anything you wish."

Adelina coaxed, mamma yielded, and the gifted girl sang "Home, Sweet Home." Then she said to the lawyer:

"Now, sir, you must stand on your head."

"Do you really wish it?" he asked.

"Certainly," replied the wanton elf.

"Very well," said he. "Here goes."

And he did it amid the thunderous applause of the whole room.

I am glad to learn that Streittmann is re-engaged by Amberg.

He begins the musical season to-night at the Amberg Theatre, Irving-pl., with "The Gypsy Baron;" to-morrow night "Fledermaus" and Saturday night "Beggar Student."

Amberg's is the place to see light opera in all its glory.

There it is not a leg show, but genuine artistic work is done.

The difference between "The Clemenceau Case" there and at the Standard was more than a difference of draperies.

It was a question of art altogether.

Patronize Amberg's by all means if you wish to enjoy musical comedy.

The New Haven "Palladium" is responsible for the following: The parents of a young lady in the city who is the possessor of a fine musical voice are fond of relating an incident which occurred in her early childhood. Nellie was three or four years old and had not learned how to sing. She was, however, very fond of singing, and one day a little girl about eight or nine years old, visiting at the house, sang to her. Nellie listened attentively all through the song, but just as the singer concluded cried as if her heart would break. Her father tried to comfort her, and Nellie at last said in a muffled voice and without raising

her head: "Oh, papa, please buy me a sing!" It was found unnecessary to buy the "sing," as the little girl soon discovered that she had one.

A great night Saturday at the first Seidl concert at the Madison Square Garden! Great program; great enthusiasm for the eminently popular conductor and the beer excellent!

I sincerely hope these concerts will be a steady success. The co-operation plan is a novelty, and is a good thing—if business is good.

At last New York can for the first in a long, long time enjoy good music and beer.

Seidl's programs are models of catholicity and the chronic anti-Wagner grumbler should be silent evermore.

Every composer gets a slice of the public ear on the Seidl program.

It certainly was a large and enthusiastic audience.

Seidl got a greeting on his first appearance that must have warmed his cheeks.

I will see you at the Madison Square Garden any night you mention. Sunday night the audience numbered over five thousand.

## IN THE HARMONY CLASS.

Master—What does a major interval become when it is inverted?

Pupil—A minor interval.

Master—And a minor interval becomes?

Pupil—A major one.

Master—Good! And an augmented interval? [A pause.] Well! Don't you remember?

Pupil (triumphantly)—It becomes a demented interval!

I have received a card of invitation from Charles A. Williams, of C. L. Gorham & Co., Worcester, and Mr. W. S. G. Kennedy to attend a reception to be given to Fanny Bloomfield-Zeissler, Clementina de Vere and Emil Fischer this evening after the concert.

As I am not going to the Worcester Festival this year, I am sorry to have to decline. I know it will be a *gemütlich* affair, as I have tasted already of Mr. Williams' hospitality.

Sister, at the piano, sings—

Were I a little bird,  
Had I two little wings,  
To thee I'd fly,  
To thee I'd fly.

Brother (interrupts rudely)—Geese don't usually fly! They waddle.

Will Henderson, of the "Times," paid me a pleasant visit to-day.

We discussed the affairs of the nation, Maupassant's latest novel, and of course—music.

He told me a queer story.

He is acquainted with Charlie Puerner, the orchestral director, who is, as you all know, a rattling good musician who scores like a master.

Well, Henderson had the pleasure of looking at a roilingly funny score of Puerner's, a sort of symphonic poem he had made out in Germany.

It is supposed to depict a band of solemn musicians playing nothing but Wagner and the compositions of the newest school, to whom the Italian music is heresy.

But one of the number, a bassoonist, full of the old d—, will persist in introducing in the "Tannhäuser" overture all sorts of bits from Italian operas. They become enraged with him and put him out of the room, but he pokes the end of his lugubriously funny instrument in a window and plays with abandon the "Shadow Song" from "Dinorah."

Henderson says the thing is consummately put together, the two parts being woven together in a most skillful and musicianlike fashion. For the interests of the humorous in music, Mr. Puerner should let us hear this composition in the concert room.

I hear that Harry Rowe Shelly is back from his European trip and looking very fat and happy.

I haven't seen him yet. Just wait until I do!

Don't forget the National Conservatory examinations begin this week; the piano classes next Tuesday.

—The Montreal "Witness" prints the following announcement: "There is no limit to Mr. Harris' enterprise. Last winter he brought on England's greatest tenor, Edward Lloyd. He is now arranging an American tour for Charles Santley, the famous oratorio singer and greatest baritone in the world. Mr. Santley is just home from Australia. He is expected to come here in April. He will spend six weeks on this continent, will sing at twenty concerts, and will go home \$20,000 richer than he came. Montreal (in Windsor Hall), Toronto, Boston, Buffalo and St. Paul are already arranged for."

## PERSONALS.

**AUS DER OHE AM MEER.**—Adele Aus der Ohe, the pianist, sailed for this country on the Trave Wednesday last.

**S. B. MILLS AT HOME.**—S. B. Mills, looking in the pink of condition, has returned home, and despite his wet reception from the weather is happy and considerably stouter.

**MAX SPICKER IN BROOKLYN.**—Max Spicker will be a busy man this season. He will give three orchestral concerts at the Academy of Music, Brooklyn, and three pupils' concerts at Historical Hall. These and his duties at his conservatory in Brooklyn will keep Mr. Spicker very actively engaged.

**BOEKLIMANN BACK.**—Bernardus Boekelmann, the pianist, composer and teacher, arrived from Europe last week. Mr. Boekelmann was accompanied by his daughters, one of whom has been studying with Viardot Garcia, in Paris. She does not intend, however, to become a professional. Mr. Boekelmann will, as usual, teach both in Farmington, Conn., and in this city.

**ELEANOR WARNER EVEREST.**—Miss Everest, the soprano, who will still continue as a member of the National Conservatory faculty this season, has taken up her permanent abode in this city at 66 Madison-ave. Miss Everest will be heard in concert.

**MR. DEUTSCH IN TOWN.**—Mr. Siegmund Deutsch, the well-known violinist of the Thomas orchestra, and formerly of the Boston Symphony organization, will teach during the season. His address is Steinway Hall.

**THE LAUDERS.**—Mr. and Mrs. Waugh Lauder will this year again conduct the musical department of the Cincinnati Wesleyan College.

**PATTI TO SING IN RUSSIA.**—Adelina Patti has just signed a contract with Julius Zet, of St. Petersburg, for twelve appearances in Russia, during the months of January and February next. The performances will be equally divided between St. Petersburg and Moscow, and will consist of three concerts and three operas in each city. Patti's well-known business tact and capacity have not deserted her in making the financial arrangements for the new venture, for she is to be paid at the rate of 1,000 guineas, say \$5,250, for each performance, making a total for the twelve representations of about \$63,000. Somebody has threatened to make a calculation of the number of notes in the opera and songs she will sing, and thus determine at what rate per note the new impresario will pay. But Mr. Zet's expenses do not end with the "little check" which he will hand over to Patti whenever she is to sing, for he has contracted to pay all the traveling expenses of herself and her suite, and Patti travels like a queen. The Russian railway companies, too, not to be outdone in loyalty to the queen of song, have undertaken to place a special train at the service of the diva and her suite. It will be beautifully decorated and fitted up for the purpose, and will vie in splendor with the celebrated Mann boudoir car in which she made her triumphal procession through the States.

**HONORING ZOELLNER.**—Mr. Zoellner, the new choral master, was given a warm reception by the Liederkrantz last Saturday night. The club house was filled with members and guests. The entertainment opened with Weber's "Jubilee" overture. A chorus of welcome, composed by R. Schmelz, with words by G. Jost, was sung by the chorists of the society as Mr. Zoellner was escorted into the auditorium. Thomas' orchestra played Dregert's "Dornroschen," Brambach's "Mondnacht" and the new choral master's "Young Siegfried." Then followed selections from Wagner and Meyerbeer. After the concert Mr. Zoellner held an informal reception.

**MISS EAMES.**—Miss Eames, who is at present at the Paris Opera, is reported to have received a most munificent offer to sing in England and America. She is, however, under contract in Paris until April 1 and has been consequently compelled to decline it.

**AT IT AGAIN.**—Jerome Hopkins writes to the "World," in his characteristic style, from Dublin: "If your readers want to know anything about music in the schools here, or indeed in Flunkeyland, which has been my special study in hundreds of school houses, they may here be informed that it is anomalous. The children read the infernal 'tonic sol-fa' notation, it is true, but they cannot read the classic notation of the masters. The common boast of the 'tonic sol-fa' myrmidons that 'it is a stepping stone to the classic notation' is a specious lie to aid the sale of their confounded little school slips. One hears more false singing in England than in any civilized country in the world, and I regard the national ear as debauched by the 'tonic sol-fa' absurdity, the barbarous church chimes and the diabolical street criers and street bands and street organs and even pianos. Ugh! Such aural pachydermosity is stupendous. No wonder it helped to kill poor Von Weber and Chopin!"

Speaking of Dublin's music, Jerome writes: "Music

linguishes, and you never heard such terrible church music in any city of importance as they have here, and the programs of some of the concerts shown me are enough to make one shiver. A ditty of Arthur Sullivan on the same program with Beethoven's mass in C, for example, and songs by Auber and Smart mixed up with Mendelssohn's cantata 'As the hart pants,' and these enormities by the most dignified local society of this big city! Ah, it is difficult to realize that after being driven from London by 'the quality,' the mighty Handel found an audience here for the first hearing of his immortal oratorio of 'The Messiah,' and one can only repeat 'How is the mighty fallen!' while thinking of it all. I should not, however, be too sweeping, for at the Roman Catholic Church of the Three Patrons (Rev. Father Donnelly's) and at the two Protestant cathedrals, viz., Christ Church and (Dean Swift's) St. Patrick's Cathedral, the music is really fine, especially at the former."

**CALLERS.**—Franz Rummel, the celebrated pianist; S. G. Pratt, the composer; Michael J. Kegrize, a talented young pianist; Jacob Friedburger, the pianist, just returned from abroad; Max Treumann, the favorite baritone, who has been summering in Europe, were callers at this office last week.

**MR. WHELAN'S NEW DUTIES.**—Mr. J. T. Whelan, one of the most talented of the young generation of Boston musicians, has accepted the position of organist and director of music of the new R. C. St. Cecilia Church, Westchester Park, Boston. He has also been elected director of the newly organized Salem Choral Union, a society with a membership of 100. Max Bruch's "Fair Ellen" will be produced by the society at the first concert in November.

## Traveling Notes.

BERLIN, September 4, 1890.

**B**ERLIN has, during the summer months, the musical advantages and disadvantages of Kroll's Opera House, the only place where you can go to enjoy the divine art (such as it is represented there) in the metropolis of the German empire from the moment of the close of the Royal Opera House to that of its reopening with the beginning of this month.

The advantages of Kroll's Opera House are many. You can hear there for the ridiculously small sum of one reichsmark (twenty-three cents American money) for general admission almost any of the big stars in the horizon of operatic art that is charming the musical ears of Europe during the winter time and uses the Kroll stagione for a small but not unremunerative summer vacation fill-up; secondly, you enjoy there an acceptable open air concert by a fair military band; thirdly, you are, during the pauses and the remainder of the evening in a charming, well kept garden where you can get a good glass of beer, and last, but by no means least, you meet there your good friends and see everybody of musical importance who happen to be in Berlin. It is a sort of general rendezvous where, on the first evening of my stay at Berlin this season I met George Davidsohn, of the Berlin *Boersens Courier*, Otto Lessmann, of the *Allgemeine Musik Zeitung*, Tappert, Langhans, Philipp Scharwenka, Gustav Lazarus, Reinhold Herman, Gustav Hille, Maurice Leefsohn, Carl Sternberg, our old friend Von Milde, formerly of the Metropolitan Opera House, and a number of others, all of whom it is interesting and agreeable to see at least once a year.

As to the disadvantages of Kroll's Opera House, they consist in the usual disadvantages of the "star system," *pur et simple*, which is *en vogue* here just as it used to be in New York in the bygone days of the redoubtable Colonel Mapleson at the "Old Homestead"—beg pardon, at the Academy of Music. I heard on three successive evenings as "stars" Emil Götze, the great Cologne tenor; Francesco d'Andrade, the baritone, who last year sang with so pronounced a success in London, and a Miss Forrest, who made her debut in "The Barber of Seville" and scored a *fiasco d'estime* that could not have been greater in spite of the frantic efforts of a *claque* under the leadership of Manager Hermann Wolff, who is the uncle of the *debutante*. The young lady, whose real name is Weinberg, from New York or Brooklyn, had the impudence to parade in the newspapers as a close relative of the "celebrated American actor, Forrest." Oh, shades of the divine Edwin, why don't you rise and smite such impostors?

D'Andrade, whom I heard as "Rigoletto," is an agreeable singer with a well trained baritone voice. His acting, however, is overdone and his dramatic expression likewise often *outré*. Moreover, he sang off the pitch more than once during the evening.

For Götze, I must say, Dr. Burger, of Bonn, has done wonders. His voice throughout the trying performance of "Le Prophète" not only had lost none of its former power and brilliancy, but it seemed to me that it has even gained in sonority and richness of *timbre*, especially in the middle register. The upper register, however, seems to have lost some of the ease with which Götze in former years could produce his phenomenally beautiful chest notes from F to C. He still sings also with the well-known tenor mannerisms, and his acting was lame.

True to the abominations of the star system the *mise en*

*scène*, as usual at Kroll's, was simply shabby all three evenings, the chorus and, above all, the orchestra were hardly up to the standard of a third rate provincial theatre, and the "support" was poor beyond description with the sole exception of a Mrs. Heink, from Hamburg, who possesses one of the finest and best trained contralto voices I ever heard, and who is a thorough artist by nature and education. I commend this comparatively young lady to the kind attention of Director Edmund C. Stanton, as I understand that the coming season, as well as was the case last season, the Metropolitan Opera House is not to be blessed with a contralto singer worthy to tie the shoe strings of the *passée* Marianne Brandt.

\* \* \*

Last Saturday morning Xaver Scharwenka, the illustrious, returned from his short trip to New York in the very best of health and spirits. When I called on him he was still full and bubbling over with what he had seen and lived through on the other side. The impressions which he had received from this American trip he said were among the most valuable he had ever had, and he is still under the spell of such impressions and will cherish the memory of them for the remainder of his life. With especial vivacity he narrated the details of the crossings, the feelings and inspirations which the ever changing ocean views had evoked in him, the agreeable and interesting life on board the steamer, and finally his arrival and stay in New York. Regarding the reception he received on the part of his hosts, the Messrs. Behr Brothers, as well as the entire New York community of artists, he spoke with complete delight. It was nothing new to him, he said, to be hailed and fêted as an artist, and that he had been overwhelmed with the ordinary "Bravo" as well as with the more rare "Eljen" and "Evviva," but that to gain these he had invariably had first to appear either as pianist or composer, and that this applause, therefore, had never seemed more to him than the grateful receipt for an aural pleasure he had just given. His American reception Scharwenka, however, viewed from an entirely different standpoint.

"It has been the most honoring one which I ever received," he said, "as it did not crown a momentary performance, but was meant for the artist personally."

Regarding his artistic debut in New York, which is expected to take place in January next, he spoke in a quiet and somewhat sceptical manner: "I know very well, in spite of the brilliant reception I just received, that my artistic efforts will meet with opposition here and there. I intend, however, to give to the Americans only the very best I am capable of, and through this fact I hope to be able to satisfy those also who for some reason or other might be inclined to meet me with less sympathy than others."

We then began to speak of his Berlin conservatory, which as his own creation he esteems and loves most strongly and with which he is connected heart and soul. He led me around through the different apartments in the first floor of the building in which the conservatory is situated, and he showed me with especial pleasure the beautiful grand piano of Messrs. Behr Brothers & Co. Upon my closer inquiries into the organization of his music school he answered that his faculty consists of twenty-two male and ten female teachers, who, as far as pianism is concerned, have for the greater part been prepared for their task by Scharwenka himself. Lessons are given on all instruments, except wind instruments, in a systematic manner, which leads from the rudiments gradually and up to complete mastery, and the whole course is most carefully watched and looked over. For all different branches excellent teachers, most of them with renowned names, are engaged. Every Saturday a "musical evening" takes place in which the more advanced pupils are heard before a small, selected and invited audience, while annually one great concert on broad lines and with unlimited publicity is given, in which only the very best performers are allowed to participate.

Lectures on the history of music are delivered by Dr. Langhans; lessons in composition are given by Philipp Scharwenka, the renowned Xaver's renowned brother, and lessons in Italian, score reading and solfège give a guaranty that pupils are not brought up with technical one-sidedness, but that they will gain a far reaching musical education. Numerous examinations give to the director the opportunity of judging for himself the standard and effectiveness of those lessons given by others than himself and to make changes for the better and help where changes and help seem advisable or necessary.

"And now," Scharwenka said, "you have interviewed me long enough; let me now put a single question to you: What do you think of a good supper?"

With that we broke off our conversation on matters musical and went into the interior of the house, where we celebrated our meeting and at the same time parted with the enjoyment of the products of his excellent kitchen and cellar.

\* \* \*

Over the products of the cellar I came near forgetting that Scharwenka played that evening before the supper guests a few numbers from his new opera "Masazwin-



tha," which excerpts he intends to produce at New York in his first concert with orchestra. Among them a three part female chorus with orchestral accompaniment and a dramatic soprano aria pleased me very much and will surely gain deserved recognition from public and press.

Another Berlin pianist and pedagogue of the very highest repute is Prof. Heinrich Barth, of the Royal High School for Music. He is an old friend and admirer of THE MUSICAL COURIER, and when I called on him he received me with open arms. He is full of praise regarding his American pupils, and among them he mentioned foremost the Misses Rosa and Ottilie Sutro, daughter of the amiable Mr. Otto Sutro, of Baltimore, Md. They are studying now one year only under his guidance at the Hochschule, and he says that they have made remarkable progress. Both will distinguish themselves for the musically and technically correct and soulful reproduction especially of classical compositions. Miss Rosa is more advanced than her sister, but the latter is said to possess more temperament.

Much promise give the talent and the performances of Miss E. Heineberg, the fourteen year old daughter of the late pianist and teacher by that name who lived in Nashville, Tenn. This young lady made her debut at a private concert last winter with great success.

Mr. Edward Noyes, of Boston, is remarkable for musical endowment and temperament. Professor Barth says of him that when he learns how to control his restlessness and gains more artistic repose that much may be expected of him. He is now private tutor and pianist at the residence of the Princess Lieven in Russia, but will return to Berlin in the fall.

Miss Ransom has finished and intends to settle down as piano teacher in New York.

Miss Blanche Rogers, of North Cambridge, Mass., will do likewise, and of her Professor Barth says that she will doubtlessly prove a fine and true teacher, as she has already given proofs to him of her capacity in this direction.

Professor Barth will not be heard in New York during the season of 1890-1, during which we will be deluged with pianists, but he has only postponed and not given up his visit to the United States.

Franz Rummel, who sailed from London yesterday, will probably reach your shores before these lines. He will, of course, be among the deluge, but the egotistical French axiom of *après moi le déluge* will find no application in his case. He is among the finest of modern pianists and his repertory is almost without limit. About his concert programs and historical recitals you will probably have heard before this, and I doubt not that he will prove a universal favorite. Rummel spent the summer with his family at Blankenberghe, and at this fashionable seaside resort he gave a few concerts, the success of which is said to have eclipsed everything in that line that preceded and followed him.

By the way, Rummel's eldest son Wilhelm, named for the genial William Steinway, who is his godfather, was run over, but happily not much hurt, by a bicycle the day after the first concert. Rummel, who, of course, had the rider arrested, figured in the police court, with the desirable result that bicycling is now forbidden on the promenade of Blankenberghe.

Among my incidental meetings at Berlin I must mention that of Carl Feininger, the composer-violinist, who is quietly living here with his wife, the latter having won quite some reputation as a vocal teacher.

Feininger told me that he has just sold to Leichsenring & Co., the Hamburg publishers, a new orchestral suite in three movements, which will be published during the winter.

At present he is occupied with the composition of an opera, the libretto for which he himself lately wrote at Berlin.

Philipp Scharwenka, whose name I mentioned above, has lately finished a new symphonic poem which he ranks above his now well-known "Liebesnacht." The score is just being copied for me, and I shall therefore be enabled to bring the manuscript along to New York before the novelty has appeared in print.

From Ferdinand von Inten I had quite an interesting letter, from which I quote a few sentences: "We made a short stay in Thuringia, and then by way of Munich went to Oberammergau. The performance there was highly interesting and touching. We lived at the house of Gruber, the first school teacher, with whom only a few days previous Anton Rubinstein had also resided. Gruber told us how much pleasure Rubinstein had derived of the performance, only the music, he had said, was abominable. Poor Gruber! for he it is who is the Musikdirector, a fact which was not known to Rubinstein."

Von Inten and his wife will return to New York on the Trave on the 10th inst., together with Heinrich Zollner, the new conductor of the German Liederkreis.

W. Edward Heimendahl, of Baltimore, that prince of

musicians and good fellows, has been spending the summer in Vienna and Berlin. He is now taking the waters at Wiesbaden, whence he will return to the United States late in the fall to resume his duties. From the 1st to the 4th inst. William Steinway was also at Wiesbaden, but now he has gone to Stuttgart and by the middle of the month he will be in Hamburg.

Reinhold L. Herman has spent the months since his departure from New York almost exclusively thus far in and near Berlin, where numerous friends are entertaining him in the most hospitable manner. Herman, who intended the summer months entirely for rest, had to change his plans and has written—musically as well as in point of libretto—parts of one of his operas, so as to have the works ready for discussion with the several court theatre intendants with whom he has appointments in the early fall. This engrossing occupation has rendered all other plans, both musical and traveling, impossible. Offers to concertize during the winter with the celebrated violinist Waldemar Meyer are pending, but the attention Mr. Herman wishes to give to his manuscripts in the coming months, and, on the other hand, the probability of his devoting a year or more to traveling in the far East as a thorough rest from his labors in New York, make all such appearances in concert for the coming season doubtful. As soon as the scores of his operas are placed Mr. Herman will finish two orchestral suites and some chamber music. It is possible that he may come to New York for a few weeks in the latter half of the season of 1890-1, but that will be only socially, not professionally.

A biographical sketch of Frank van der Stucken, doing justice to him as man, conductor and composer, which I wrote for the Leipzig "Musikalisches Wochenblatt," has just appeared with a good likeness of the leader of the Arion, and will doubtlessly please his numerous friends and admirers.

OTTO FLOERSHEIM.

## FOREIGN NOTES.

—Cesar Thompson, the Belgian violinist, is to play at one of the Berlin Philharmonic concerts.

—Anton Rubinstein is at work on a book which is to contain his thoughts on music, musicians and musical art.

—Pauline L'Allemand, who owns a villa at Jocketa, in Voigtland, Saxony, is the mother of a healthy boy, born September 6.

—The death is announced of the flautist Antonio Saldoni. He was a pupil of the conservatoire at Naples, and had attained the age of sixty-eight.

—A liturgical congress will be held at Rome in the course of the fêtes which will celebrate the thirteenth centenary of Pope Gregory the Great. There will be a great exhibition of ancient and ecclesiastical musical works.

—Two sons of Carl Reinecke, the well-known conductor of the Gewandhaus, Leipzig, have started as music publishers. Their first publications are some songs by their father, and various piano compositions by Carl Wolf and the French musician Charles Gouvy.

—The death is announced at Munich of the composer Robert von Hornstein. He was born in 1833, at Stuttgart, studied at the Leipzig Conservatoire, and wrote two operettas, besides several minor works. Since 1873 he has been a professor at the conservatoire at Munich.

—Mr. Abbey saw Patti while abroad, and announces that she will come to America again in November, 1891, for a concert tour under his management. He is of the opinion that Patti will never again accept an extended engagement to appear in opera, although he has no definite assurance from her to that effect.

—A telegram, says London "Figaro," from Havana announces the death on Saturday of the celebrated Cuban pianist Espadero. Few English musicians or amateurs will even recognize this gentleman's name. Ruiz N. Espadero for many years, however, held a very high position in Havana and the district, and several of his compositions have been published in Europe, some of them by Escudier, of Paris. Espadero was born in 1835 at Havana and studied under Arizti. He was greatly interested in the music and piano style of Gottschalk, whose American celebrity was then at its height. Gottschalk himself, writing in 1861, gives a very eloquent description of Espadero and of the originality and warmth of his playing. Espadero seriously studied the theory of his art, but after he had mastered it according to the classical models he declined to be fettered by rules, and his compositions, according to Gottschalk, "therefore reflect a freshness of melody, an eloquence of harmony, a sonority and a knowledge of the instrument which assure Espadero a high rank among the multitude of contemporary composers." "La Plainte du Poète" (at that time the last composition of Espadero) is said to be "a little poem which illustrates better than words the plaint of Tasso to his immortal beloved."

The piece is dedicated to his friend and former master, Mr. Fernando Arizti. Espadero afterward repaid Gottschalk's compliments by editing an edition of some of his friend's piano works.

—Kate Cecilia Gaul, of the Peabody Institute, has just returned from Europe. In an interview in the Baltimore "Sun" she says: "I saw d'Albert daily at his home in Eisenach, and became an admirer of the young pianist. He has built a villa near Berlin and will spend this winter there. D'Albert was delighted with his American tour last winter, and will return to the States on a concert tour in 1892 (?) Another young German pianist who traveled with Liszt and has had a successful career will also visit America and will give concerts here next year. Yet another, Emil Sauer by name, whom I have not heard, but who is said to be a wonderful performer, has made a contract to give a series of thirty concerts in the United States. Concertmaster Bendix, of Theodore Thomas' orchestra, has been in Germany for some time studying with Sauret, who is loud in praise of his talented young New York pupil. I saw the young daughters of Mr. Otto Sutro in Berlin, and heard that they were making rapid progress with Professor Barth. Teresa Carreño, who, I believe, is an old Baltimore favorite, has made an immense success in Germany, and it has been said there that her wonderful strength surpasses even that of Rubinstein."

## HOME NEWS.

—Carl Streitmenn, the tenor, has been re-engaged for the coming season at Amberg's.

—Frida de Gibeles Ashforth and Mr. Arthur Ashforth arrived home on the Umbria, last Saturday.

—SPOKANE FALLS, Wash., September 17, 1890.—The Spokane Auditorium, one of the largest and most perfectly appointed theatres in the Northwest, was opened last night by the Carleton Opera Company in a performance of "Nanon."

—Miss Maguire, the soprano, distinguished herself by singing at a concert in Bryant Hall, Elmira, September 4, Kücken's "Water Lily" and Nevins' "Twas April;" also an aria from Massenet's "Herodiade." Miss Maguire is a promising artist.

—Notices are out that the rehearsals of the Brooklyn Choral Society will be held in the chapel of the Collegiate Institute, 99 Livingston-st., beginning on October 7, at 8 P. M. Those who wish to retain their membership must inform the secretary by September 27.

—BOSTON, September 15, 1890.—The sale of seats for the Boston Symphony Orchestra rehearsals was not so well attended as last year, but prices were higher. Two seats sold at \$115 premium for each, and Mr. Charles H. Thayer bid off two seats at \$125 each, making \$137 for a seat, which is the highest price ever paid at the auction sales. Later in the day \$150 premium was paid for each of four end seats in the tenth row.

—Mrs. Ida Bond Young, the charming soprano, who spent the summer abroad, has greatly improved her singing under the tuition of the celebrated Randegger, in London. Miss Young is expected to return the latter part of this month, when she will be prepared to accept concert and oratorio engagements for the coming season, and all communications can be addressed care of Messrs. Edw. Schuberth & Co., 23 Union-sq. She will commence the season with one week's tour through Canada, November 10.

—Mr. Hammerstein promises to make his English opera company a permanent institution and says he will spare no expense to make it such. It will begin at the Harlem Opera House on the night of Saturday, October 11, when "Ernani" will be presented. On the Monday following "Faust" will be heard. "Masaniello," which has not been heard in this city for some years, comes next. The eruption of Vesuvius in the last act will be done by means of electricity with startling effect. Bizet's "Pearl Divers" in the meantime is being rehearsed; also Weber's posthumous work, "Sylvana." Of works of American composers Bristow's "Rip Van Winkle," Hinrichs' "Onti Ora," and Furst's "Theodora" will be presented. Outside of many other new European successes the following works will comprise the repertoire: "Norma," "Mignon," "Huguenots," "Troubadour," "Lucia," "Carmen," "Bohemian Girl," "Barber of Seville," "Masked Ball," "Freischütz," "Nordstern," "Somnambula," "Crown Diamonds" and "Traviata." This is an excellent list. The artists who will appear are: Sopranos, Charlotte Walker, Minnie Landers, May Kessler; contraltos, Clara Poole, Adele Strauss, Annie Meachem; tenors, Augustio Montegriffo, Henry Koeke, Nicolai Gorsky; baritones, P. Tagliapietra, Reynold Marzan, Thomas Guise; basses, W. H. Clarke, Frank Pearson, Gustave Hinrichs will be musical director and August Bogel stage manager. There will be the chorus of forty and an orchestra of twenty-eight. The scenery and all the accessories will be new. The opera house closes its preliminary season on Saturday, October 4. It will be kept closed then for preparation and rehearsals till the following Saturday.

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## Music in Vienna.

I.—GENERAL REMARKS.

ZELLAM SEE, Duchy of Salzburg,  
September 8, 1890.

HERE I am snowbound in the literal sense of the word this first week of September; while you New Yorkers are refreshing your boiled selves in the sad sea waves with Seidl or Gilmore obligato I am waiting for the snow to melt off the Schmittenhöhe and the clouds to rise from one of the grandest views in the Austrian Alps.

Naturally thoughts turn inward when the outer world is shrouded in cloudy darkness; long forgotten scenes and incidents rise before my mental eye; broken vows and unfulfilled promises appear, spectre-like, in my dreams of touristic feats amid mountain crags and glaciers.

In order to rid myself of the spirits that haunt me I will pen them down just as the bug fiend pins the wasp that stung him on pasteboard. And thus you herewith receive the first of the long promised series of articles on "Music in Vienna."

Vienna! What euphony lay in the very name for me ever since my earliest musical childhood! Haydn's voice, did it not resound in the vast aisles of venerable St. Stephen's? Did not the narrow, crooked streets of the inner city hear his first serenatas? And Mozart, Beethoven, Schubert, had they not created their immortal works in Vienna or its pretty vicinity, in Währing, Döbling or Dornbach? Was not the very ground hallowed because of the great privilege of holding the sacred remains of the greatest of tone poets? And the "Gesellschaft der Musikfreunde," the selfsame society that brought out the "Missa Solemnis" and the ninth symphony! What a delight it will be to hear them! What traditions have they not to spur them on to the highest degree of excellency! And would they not sing Mozart wonderfully at Vienna, the cradle of "Cosi fan tutti," "Il Seraglio," "The Magic Flute!" And as to the modern operatic school, was Vienna not a Wagnerian stronghold of the first class, a sort of Gibraltar, with Richter as its commander in chief and Winkelmänn, Reichmann, Materna as his subordinate officers? Furthermore, was not Vienna this very day the favorite abode of all composers of note, from Brahms, the olympic, to the terpsichorean Strauss family; from the voluptuous romanticist, Goldmark, to Genée, the composer of the "Fatinizza March," vulgo "Du bist verrückt, mein Kind?" Would not the very atmosphere of Vienna be eminently musical?

Such were the sentiments which prompted me to raise my tent for a season in Vienna, the music centre of the world. I went, heard and was disappointed! Notwithstanding the undeniable excellency of some musical productions, operatic and otherwise, I was disappointed! I had anticipated absolute perfection, and found instead human shortcomings here, there, everywhere. Wherein lay the shortcomings? What was the cause thereof?

In the first place Vienna as such is not a musical city in the higher sense of the word. "Base slander" I hear a chorus of Viennese enthusiasts exclaim. And yet I must repeat, nilly willy, Vienna is by no means as cultured, musically speaking, as Munich or Dresden, for instance, Brahms, Goldmark, Richter, Gericke, Materna, Winkelmänn, &c., to the contrary notwithstanding. The reason of this lies deeply rooted in the sharply pronounced Viennese character. Vienna is a jolly city par excellence. "Allweil fidel" (Always jolly) is the watchword. The genuine Viennese, from the members of the high aristocracy down to the guild of jolly, rubicund cab drivers, believe in three things, *i. e.*, wine, woman, song. Combine these three, extract the quintessence thereof, and you have the average Viennese constitution. And not without cause; for the wines of Austria-Hungary are cheap and very good, the popular songs in the broad Viennese dialect are extremely jolly and the ladies certainly are very "fesch." How shall I translate this specific Viennese epithet? The French chic used as an adjective would cover the word, did it not savor so much of *cafés chantants*, Offenbach and the demi-monde.

What the word "fesch" denotes is a sort of refined but conscious elegance in dress and speech and manner, all for the sole purpose of setting off the person to the best advantage. While the American ladies dress with a certain sense of the "artistic" as such, irrespective of their person, the "fesche Wienerin" never does. To set off, as a rule, the very good figure of her client is the paramount task of the Viennese dressmaker, and she understands her art so well that nowhere, the world over, will you find as many well shaped and well dressed women of all classes as on the celebrated Ringstrasse.

When these three elements—bewitching ladies, sparkling wines, and enticing music—are wedded into a trifolium of unsurpassed grace and fire and elegance, *i. e.*, in the ball-room, it is there that the full fledged Viennese is in his element. The carnival is the season of the year; rather than miss his ball the genuine Viennese will pawn his silver and jewelry, his furniture, the very bed he sleeps in; and not only do the countless societies and clubs see to it that the thirst for amusement is satiated, nay, the very municipality has its gorgeous city ball in the grand apartments of the new city hall on the Ring. Will my readers still wonder

how it comes that the Viennese write such bewitching dance music? Are not their sparkling wines and the lovely grace of their ladies reflected in the sparkling rhythms and the graceful yet catchy melodies of their waltzes? And the very effort to please, does it not show forth in every bar, every strain, and successfully at that, here as there? In short, I dare say that the Viennese dance music is the musical expression of modern Vienna. Just as a Defregger and a Vautier, a Fritz Reuter and a Maurice Jókár have revealed the innermost nature, the very heart throbs of their respective country folk, so have the Strausses depicted the very essence of modern Viennese life in their music.

F. X. ARENS.

## The Rubinstein International Prize.

ST. PETERSBURG, AUGUST 29.

IN 1886, when Rubinstein returned to St. Petersburg after giving his famous historical concerts, he placed in the Imperial Bank of Russia the sum of 25,000 rubles, which capital was to remain untouched, the interest therefrom to go to the founding of a prize of 10,000 frs., this prize to be competed for every five years; all candidates to be male, under twenty-six and not less than twenty years of age, candidates being eligible without regard to birth or education.

This prize of 10,000 frs., however, requires of the competitor, as composer, a concerto for piano and orchestra, one piece of chamber music and some soli pieces for piano, and, as pianists, the playing of pieces from Bach, Mozart, Beethoven, Chopin, Schumann and Liszt, but failing that such a candidate should present himself, the 10,000 frs. is then divided into two prizes of 5,000 frs., one prize being competed for by pianists, the other by composers.

At 1 o'clock on Wednesday, August 27, the proceedings commenced in the concert hall of the St. Petersburg Conservatory. The jury, with Rubinstein, consisted of twelve musicians from various parts of Europe and America, England and France, strange to say, not being represented.

Those present were Professor Abel, from Munich; Professor Auer, conductor of the Imperial Russian Symphony Concerts, of St. Petersburg; Professor Coenen, director of the Amsterdam Conservatory; Professor Lanark, of the St. Petersburg Conservatory; Director Asger Hamerik, of the Peabody Institute, Baltimore, U. S. A.; Professor Johanson, of St. Petersburg Conservatory; Professor Kundenger, of St. Petersburg; Professor Pokansky, director of the Kiev Conservatory; Professor Safonoff, director of the Moscow Conservatory; Professor Stattin, director of the Harkow Conservatory, and Dr. Swedborg, of the Royal Academy of Music, Stockholm.

The jury sat at a long and narrow three side table before the platform—Rubinstein in the centre, Professor Abel and Dr. Swedborg on his right and left hand respectively. For the composition prize two candidates presented themselves in time, three others arriving too late, these being Mr. Feruccio Busoni, from Italy (at present piano professor in the Moscow Conservatory), and Mr. F. Cesi, of Rome, son of Professor Cesi, of the St. Petersburg Conservatory.

It was a curious coincidence that out of all Europe and America only these two Italians should be up to time in presenting themselves.

From the outset it was clear that Mr. Busoni would carry all before him. His program consisted of a Concertstuck for piano and orchestra, a sonata for piano and violin, allegro, andante sostenuto and allegro risoluto, a contrapuntal fancy piece—a new name this for composers—for piano, a scene de ballet, also for piano, and a cadenza for the fourth concerto of Beethoven.

Mr. Busoni's success was a veritable triumph, and his works more than a perfect musical treat for his hearers. The Concertstuck, written with brilliant orchestration and in a learned, musicianly style, came as a surprise, but the sonata, for piano and violin, is a work written for all time. The jury and Rubinstein listened to it entranced, for not only is it original, beautiful, the harmonies are striking and clever as Wagner's own—a great saying this, but I say it unhesitatingly—and the whole workmanship artistic, but it bears on it in every bar the stamp of genius. It is not written in the style to suit the ordinary musical public, but no true musician will hear it without delight, and those who have once heard it will not fail to find the opportunity of hearing it many times. That a work so ripe, so truly artistic, should be that of a young man of twenty-four years is more than marvelous, and if Mr. Busoni will but continue as he has commenced, a brilliant name will be placed to the account of the coming century.

The cadenza for the Beethoven concerto is simply without rival, the best ever written, and the lofty Beethoven spirit in which it is written leaves it unique and superb. A storm of bravos greeted Busoni's spirited execution, and Beethoven players would do well to secure this composition at once. What was especially praiseworthy in Mr. Busoni's compositions was his thorough command of counterpoint and strict adherence to the classical form throughout, showing, despite the tendency of our age, that when the true artist appears he overcomes, and is not overcome by, form. This alone surely proves Busoni to be great; in short, we have all reason to thank Rubinstein's international prize for bringing to the fore Mr. Feruccio Busoni; and with two

such rising stars in the art firmament as his and that of young Richard Strauss, of Weimar, Wagner has small chance of wanting a successor.

The examination being finished that for the piano prize came on, six candidates presenting themselves.

Mr. Bojardi, pupil of Sgambati at Rome, and holder of the Liszt prize at Rome.

Mr. Busoni, winner of the composition prize.

Gospodin Dubassoff, pupil of Mr. Stein, of the St. Petersburg Conservatory.

Mr. F. C. Fairbanks, of New York, pupil of Carl Stasny, of Frankfurt-on-Main, Germany.

Alberti Jonas, from Spain, pupil of the Brussels Conservatory, and Gospodin Schorr, of Moscow Conservatory.

It is unnecessary to add that all these gentlemen were gifted with extraordinary powers. Dubassoff and Busoni leading. Mr. Fairbanks, who has already played with success in Dresden, has enormous technic, but he made a fatal mistake by playing his entire program from notes. An examination such as this requires the candidate to put forth all his strength. Mr. Fairbanks' playing pleased me exceedingly; it was without effort and perfectly sure, and the only exception one could take was to his playing of Schumann's "Traumeswirren." This beautiful idea of Schumann's suffers most perhaps at the hands of pianists—the technical difficulty of the notes makes them forget the spirit; it becomes an etude for them, and the delightful dreaminess of the subject is lost, so that instead of the notes being merely breathed forth they are hammered. Perhaps it is only Rubinstein who plays "Traumeswirren."

This examination lasted two days, terminating at 12 on Friday morning; and when the jury were left alone to decide the chances were between Busoni and Dubassoff, the piano playing of these being quite extraordinary. After an hour and a half, however, the decision was given for Dubassoff, and surprised many.

The task of the judges was not at all a light one, for the two candidates were neck and neck. But the luck fell to Dubassoff, perhaps because eight of the jury were Russians, and perhaps because he was four years younger than Busoni, or perhaps because Busoni had already received the composition prize; but the last reason should, if anything, have been for Busoni, since not only did he compete with Dubassoff as pianist, but he had the writing and playing of his Concertstuck and other compositions, and the strain and work this involved would necessarily prevent him putting forth all his strength in the second examination.

But "there's a divinity that shapes our ends, rough hew them as we will," and comments now are useless.

On Thursdays and Wednesdays the jury were entertained at dinner, Director Hamerik, of the Peabody Institute, Baltimore, making a particularly happy speech on Wednesday, when he offered Rubinstein, on behalf of American citizens, a hearty greeting, proposing his health amid prolonged cheers. On Friday after the examination luncheon was served, and then the entire party went out to visit Rubinstein's beautiful villa at Peterhoff; the composer also obtained permission for his guests to visit the imperial palace at Peterhoff.

Rubinstein has returned to us looking exceptionally happy and well; his trip to Germany has benefited him immensely, and his visit to Oberammergau has left a splendid impression with him.

The great pianist tells me that at Badenweiler he was quite worried with callers, and as he never once went out of the house from the time he entered it till he left the town, he had to see them all more or less; but he insists that he got full benefit of the air, and he brings back with him a huge packet of new compositions. Rubinstein never walks out.

Rubinstein over our coffee at luncheon—coffee, he tells me, must be "hot as hell, black as the devil, strong as friendship and sweet as love"—confided to me his opinion as to the relative superiority of one of the two musical prodigies, Joseph Hoffman and Otto Hegner, but as this letter of mine has to go over many hundreds of miles of land and sea and the Russian officials are not proof against opening it and reading it, I am sorry not to be able to tell you all in America what that opinion of Rubinstein's is. Another time, perhaps. For the next issue of THE MUSICAL COURIER I hope to be able to present you with the photographs and autographs of the successful competitors.

ALEXANDER MCARTHUR.

—Musical visitors are pouring into Aix les Bains, which is so full that the Comtesse de Casa-Miranda (Christine Nilsson) and her stepdaughter had to seek refuge in apartments over a barber's shop. By the bye, the great singer's dog has been emulating his mistress' misfortunes by falling between a railway platform and a train; but the dog did not escape with his life as Nilsson was so fortunate as to do. Other visitors include Emma Nevada with Dr. Palmer and their child. There is some talk of Christine Nilsson taking a farewell tour in America very shortly. It is also said that in that case she will be accompanied by Marie Van Zandt and Mrs. Bernard Beere, who will give a series of readings.

## WAGNER'S LIFE AND WORKS.

## Parsifal.

GUSTAV KOBBE.\*

## ACT I.

(Continued.)

*Amfortas* raises the Grail and blesses the wine and bread, all kneeling. When the King has again set down the Grail and its light has faded, four pages distribute the wine and bread, and, as the knights partake of the communion, the boys' voices in the dome chant a chorus based on the Sacrament Motive. When it has been repeated by the youths one-half of the chorus of knights intones a chant, the Bell Motive solemnly accompanying it in the orchestra, the other half chorus repeats the chant, and then the entire chorus takes up the Grail Motive, the youths and boys repeating it. To the Faith Motive the congregation prepares to go. *Amfortas* bows his head and touches his wound, thus signifying that it is bleeding afresh, his action being accompanied by the Motive of Contrition in union with the Bell Motive. *Parsifal* presses his hand to his heart, the only indication of feeling he has exhibited during the scene. We hear the Motive of the Prophecy played softly, as if to give pathetic expression to the disappointment that *Parsifal* is not the Guileless Fool whom all are so anxiously expecting. The Grail and Bell Motives lead once more to the Prophecy. *Gurnemanz* and *Parsifal* are left alone. The old knight puts this question:

Why standest thou there?  
Wist thou what thou saw'st?

(*Parsifal* shakes his head slightly.)

GURNEMANZ.

Thou art then nothing but a fool!  
(*He opens a small side door.*)

Come away, on thy road begone  
And put my rede to use;  
Leave thou our swans for the future alone  
And seek thyself, gander, a goose.

(*He pushes Parsifal out and slams the door angrily on him.*)

This jarring break upon the religious feeling awakened by the scene would be a rude ending for the act, but Wagner, with exquisite tact, allows the voices in the dome to be heard once more, and so the curtains close, amid the spiritual harmonies of the Prophecy of the Guileless Fool and of the Grail Motive.

## ACT II.

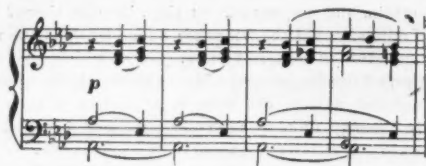
This act plays in *Klingsor's* magic castle and garden. The *Vorspiel* opens with the threatening *Klingsor* Motive, which is followed by the Magic and Contrition Motives, the wild *Kundry* Motive leading over to the first scene. This is enacted in the entresol of *Klingsor's* castle. The dark, threatening motives of *Klingsor's* evil powers, which compel obedience from *Kundry*, dominate the magician's summons, which causes her to rise amid bluish vapor from a pit in the entresol. Vainly she pleads for deliverance. *Klingsor* so fully controls her that he forces her to lie in wait in the magic garden for *Parsifal*, whom the magician now sees approaching. *Klingsor* watches him from the tower of the entresol. *Parsifal* easily gains the garden wall, overpowering the magician's knights, who seek to check his approach. *Klingsor* describes the youth's progress to *Kundry*, who at last disappears to her ambush in the garden with a weird, wild laugh. The orchestra, with the *Parsifal* Motive, gives a spirited description of the brief combat between *Parsifal* and the knights. Amid the dark harmonies of the *Klingsor* Motive the entresol sinks out of sight and the magic garden, spreading out in all directions, with *Parsifal* standing on the wall and gazing with astonishment upon the brilliant scene, is disclosed.

The *Parsifal* Motive is heard and then the flower girls in great trepidation for the fate of their lover knights rush in from all sides with cries of sorrow, their confused exclamations and the orchestral accompaniment admirably enforcing their tumultuous actions.

The *Parsifal* Motive again introduces the next episode, as *Parsifal*, attracted by the grace and beauty of the girls, leaps down into the garden and seeks to mingle with them. It is repeated several times in the course of the scene. The girls, seeing that he does not seek to harm them, bedeck themselves with flowers

and crowd about him with amorous gestures, finally circling around him as they sing this voluptuous, caressing melody:

19.



the parts being exquisitely distributed among soli and various chorus groups. The effect is enchanting, the music of this episode being a marvel of sensuous grace. But their luscious exhibition of lustful temptations is vain. *Parsifal* regards them with childlike, innocent joy. Following is another portion of their song:

20.



Then they seek to impress him more deeply with their charms, at the same time quarreling among themselves over him. When their amorous rivalry has reached its height, *Kundry's* voice—"Parsifal, tarry!"—is wafted from a flowery nook nearby. His name seems to awaken memories of his youth, and as they are whispered up to him by the orchestra in the *Herzeleid* Motive he loses himself in reveries. *Kundry* becomes visible—a beautiful woman in soft, clinging draperies, reclining upon a bed of flowers. At her behest the flower girls disperse. She begins her seductive work by awakening in *Parsifal* still stronger reminiscences of his youth, telling him of *Herzeleid's* joy in him and of her grief when she missed him. The music of this episode is based chiefly upon the *Herzeleid* Motive, which assumes here a certain caressing grace, not, however, without its touch of pathos:

21.



When *Kundry* speaks of his mother sorrowing for him another expressive phrase—a second *Herzeleid* Motive—is introduced:

22.



*Parsifal's* cries of self reproach find expression in the *Herzeleid* Motives, ending, however, with the *Elegiac* Motive. *Kundry*, having now wrought him up to a highly emotional, sensitive state, bends over him and, drawing him slowly toward her, presses a burning kiss upon his lips. But the harmonies of magic which accompanied her action yield suddenly to the *Elegiac* Motive and the Motive of Contrition, followed by the *Kundry* Motive as *Parsifal* exclaims: "Amfortas!" The very kiss with which *Kundry* intended to plant the seeds of unholy lust in *Parsifal's* breast has imparted to the "Guileless Fool" a knowledge of evil. He suddenly sees before him the suffering, penitent *Amfortas*, and there on the bed of flowers lies the sorceress who seduced him from his sacred office. Hence the dramatic significance of the *Kundry* Motive following *Parsifal's* exclamation. The Grail, Sacrament and *Elegiac* Motives give poignancy to his grief, as the meaning of the scene he witnessed in the Grail Castle becomes clear to him in the light of his own temptation.

With a caressing variation of her motive (p. 180, l. 1, b. 1, &c.), *Kundry* seeks again to inveigle *Parsifal* in the meshes of her charms; but, with the Motive of Contrition forcefully accompanying his action, he pushes her away. *Kundry's* passion seems to gather

force from his determination: She is driven by conflicting emotions. Longing for redemption the sorcerous power of *Klingsor* yet inflames her lust. She pleads with *Parsifal*, relates to him the tragic story of her curse and entreats him to yield her one hour of unholy joy. At her mention of the cross bearing Saviour, in whose face she laughed, the GOOD FRIDAY MOTIVE is heard:

23.

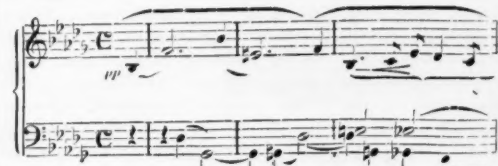


We also hear a portion of the Motive of Contrition (p. 184, l. 3, b. 2, &c.) and a variation of it (p. 185, l. 2, b. 2, &c.), and the Motive of *Amfortas's* Suffering (p. 186, l. 3, b. 4, &c.). But *Parsifal* remains unmoved. His mission is clear to him. He couches his reply at first in the chaste tones of the Prophecy of the Guileless Fool, and then in the ethereal harmonies of the Motive of Faith. In vain *Kundry* pleads in the seductive tones of the flower girl's measures. *Parsifal* is firm. He promises her redemption if she will lead him to *Amfortas*. But the power for evil is rampant within her. She seeks to embrace him. He thrusts her from him. Wild with passion she calls upon *Klingsor* to aid her. The magician appears upon the wall of the castle and hurls the holy spear at *Parsifal*. It remains suspended above him. Grasping it he makes with it the sign of the cross. With a great crash garden and castle vanish as if swallowed by the earth, leaving nothing but a dreary waste. *Kundry* has, with a wild shriek, collapsed. From the crumbling ruins of the castle wall *Parsifal*, before going his way, calls to her: "Thou knowest where you again can find me!"

## ACT III.

The *Vorspiel* shows *Parsifal* wandering through the wilderness in quest of the Castle of the Grail. That vision of *Amfortas's* suffering which came to him at the supreme moment of temptation filled him with pity and thus, "by pity lightened," he is seeking out the king that he may heal the wound by touching it with the holy spear and put an end to *Amfortas's* spiritual and physical torture. The *Vorspiel* opens with the MOTIVE OF THE WILDERNESS:

24.



followed by the WANDER MOTIVE, which strongly resembles No. 6. This leads through the Grail, *Elegiac* and *Kundry* Motives, to a new version of the Prophecy of the Guileless Fool:

25.



(To be continued.)



# HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT, \*

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 &amp; 36 UNIVERSITY PLACE, NEW YORK

## SCHOMACKER GOLD STRING PIANOS.

These celebrated Pianos have received the highest award wherever exhibited. Have been before the public for more than half a century, and on their superior excellence alone achieved their high reputation. They are unequalled for pure tone, quality, evenness of touch, superior workmanship and durability. It will be to the advantage of every dealer or lover of a fine Piano to call at our warerooms and examine our elegant stock of these superior instruments. A cordial invitation is extended to all.



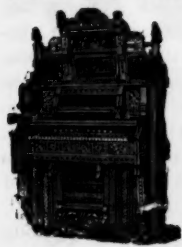
WAREROOMS:

1109 Chestnut Street, Philadelphia, Pa.  
145 and 147 Wabash Ave., Chicago, Ill.

Factories: N. W. Cor. 11th and Catharine Sts., Philadelphia, Pa.

## NEWMAN BROS.' ORGANS,

Cor. W. Chicago Ave. &amp; Dix St., Chicago, Ill.



THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES. 20 East 17th St., New York.



### The Prescott.

THE BEST MEDIUM SIZE HIGH GRADE, NEW SCALE

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Elegant in Design, Solid in Construction, Excellent in Tone, Unsurpassed in Finish and the most satisfactory to the trade of any now in the market.

SEND FOR OUR NEW ILLUSTRATED CATALOGUE AND PRICES.

THE PRESCOTT PIANO AND ORGAN CO., ESTABLISHED 1836.  
CONCORD, N. H.



## SCHWANDER

(GENUINE FRENCH)  
PIANO ACTIONS.

Established over Fifty Years.

HERRBURGER-SCHWANDER.  
PARIS AND NEW YORK.

Particulars on application to

WILLIAM TONK &amp; BRO.,

Sole Agents for the United States and Canada.

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## LINDEMAN & SONS

## PIANOS.

\*GRAND. \* UPRIGHT. \* SQUARE.\*

ADDRESS

LINDEMAN & SONS PIANO COMPANY,  
147TH STREET NEAR BROOK AVE.  
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This building is owned and used exclusively by the Schubert Piano Co.

ESTABLISHED 1880.  
INCORPORATED 1885

## THE Schubert Piano.

A Piano that Every Dealer should handle.

Thoroughly constructed, attractive in appearance, brilliant in tone, reasonable in price, fully warranted.

APPLY FOR TERRITORY TO THE

### SCHUBERT PIANO CO.

(PETER DUFFY, President.)

Factory: East 134th St.,

Between Lincoln and Alexander Aves.,

NEW YORK.

## BRAUMULLER PIANOS.



This Building is used Solely for the Manufacture of THE BRAUMULLER PIANO.

A High Grade Piano at a Fair Price.

Equal to Any! Surpassed by None!

MANUFACTURED BY THE

### BRAUMULLER CO.

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FACTORY AND WAREHOUSES:

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## WM. ROHLFING & SONS,

- DIRECT IMPORTERS OF -

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The Trade throughout the United States and Canada supplied at Lowest Trade Prices.

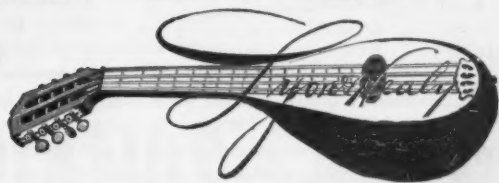
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OUR OUTPUT EMBRACES  
HARPS, CHURCH ORGANS,  
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GUITARS, MANDOLINS,  
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CYMBALS,  
INSTRUMENT CASES and  
MUSICAL SUNDRIES.

PRODUCES MORE MUSICAL INSTRUMENTS THAN ANY OTHER FACTORY IN THE WORLD.



Dealers will find our FACTORY CATALOGUE an invaluable assistant in making selections.

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CHICAGO.

# THE MUSIC TRADE.

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 553.

Subscription (including postage) invariably in advance.  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

### RATES FOR ADVERTISING.

PER INCH.

Three Months.....	\$20.00	Nine Months.....	\$60.00
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Advertisements for the current week must be handed in by 5 P. M. on Monday.  
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, SEPTEMBER 24, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

### BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

HARRY O. BROWN, ASSOCIATE EDITOR.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 61 BRÜDERSTRASSE, LEIPZIG.

FOR a duplication of all the news in this number of THE MUSICAL COURIER read next Saturday's music trade papers—if you are not too busy.

THE music trade should congratulate Mr. Charles H. Ditson on his approaching nuptials with Miss Tappan, of Babylon, L. I. The wedding is to take place in that historic town on October 7.

WHO has an approximate idea of the number of reed organs manufactured—say in 1890—in Canada? How many are there who know the extent of the reed organ industry in the Dominion north of us?

HUNT BROTHERS, for a number of years in the retail piano and organ business in Boston, have gone into insolvency. The firm did not have the capital to meet the competition of the instalment firms and gradually stagnated until the inevitable end was reached. Liabilities and assets small.

THE Front Royal and Riverton Improvement Company, Front Royal, Va., have made a contract for the removal of the Leicester Piano Company, now at Westboro, Mass., to the former town, to a factory to be erected there. Reference to the matter was made in these columns some weeks ago, but the details are now at hand, and we hope to see the Leicester Company at work soon in Virginia.

THERE is one man in the piano and organ trade, but particularly in the piano trade, who should be severely dealt with, and in fact who should be sent to jail, and that is the one who as salesman in charge of a store or a branch house charges his firm fictitious commission accounts, said to have been paid to his friends or relatives for bringing in sales or sending purchasers who, upon investigation, do not appear to have any acquaintance with the salesman's kinsfolk or friends. This system of robbery should be punished severely, as we said. It is akin to embezzlement, thieving, false pretense and fraud, and the term of imprisonment should be limited to not less than twenty years. Some of the old offenders in that line would then die in prison, which would be a first rate boon for the piano business.

LITERALLY, in torrents, political honors are pouring upon the heads of the members of the music trade, the latest being the nomination of Mr. Free Born Garretson Smith by the Prohibitionist party of Brooklyn for Congress from the Third Congressional District of that city. The nomination was unanimous. Mr. Smith has always been an ardent Prohibitionist, and one of those who have not even been accused of taking a niplet on the sly.

MR. JOSEPH H. GIBSON, who is the head of the manufacturing department of the Henry F. Miller & Sons Piano Company, Boston, is suffering from nervous prostration and has been ordered to seek rest and quiet. During the rest of the year Mr. Gibson will not attend to his duties at the Miller factory, Mr. William Miller assuming charge of affairs in the meanwhile. William Miller is the youngest of the Miller boys and seems to us destined to become the chief influence in the future of the company. He is a graduate of the Institute of Technology, Boston, and has made acoustics a study.

THERE is nothing but solid black walnut used by the Loring & Blake Organ Company, of Worcester, in the construction of their cases, for they do not believe in veneering ordinary walnut on white wood and then cataloguing their organs as "solid" black walnut; and we would suggest to firms who are using white wood or pine as foundation woods that they are running considerable risk in issuing catalogues and circulars calling their organs "solid" black walnut. The Loring & Blake Company have sufficient sales assured to keep them busy until at least the first of the year.

THE "Sun" tells us that a system has been invented by an officer of the United States Navy by which stringed musical instruments can be operated by electricity. He produces sound by the vibration of a stretched wire in a magnetic field. An alternating current is passed through the wire, and vibrations are set up and continue so long as the current flows. The best results are gained where the current is made and broken unevenly, as by rubbing a terminal over a coarse file. The inventor proposes to apply his invention in an electrical piano, and also in a system of multiple telegraphy. This is only one of the many experiments now in course of development in the direction of the application of electricity to stringed musical instruments.

IN an editorial on Horace Greeley anent the dedication of the statue of that eminent man, the "Herald" of last Sunday says that the "element of self consciousness is fatal to journalism, the philosophy of which is that every to-day has a to-morrow and that nothing is of less consequence to the reader than yesterday." Certain music trade editors should take this seriously to heart, particularly in view of their own past, for they must conclude that the men in the music trade are endowed with sinew similar to that of the rest of mankind and look at phenomena just as all others do; that they are not interested in the personality or individuality of the writer, but in what he presents to them that can be made of value to them; that they are not attracted by what he is, has been, might have been or could be if —, but by what indirect and direct material aid he can be to them through the medium which they read and study, no matter if all the year round not one line from his pen appears in it.

This is a very practical age and men are chiefly interested in themselves and their schemes, and therein lies the success of the many whose names are not even known to their respective communities. The music trade editor is not an exception to the rule and is only useful in his sphere and not in his individuality, in which the trade has as little interest as it has in the man whose name is on the piano.

THE following from the Huntingdon (W. Va.) "Times" is probably written by Fluty McGilder:

Fourth-ave., between Seventh and Eighth streets, is well supplied with music, there being on that square 3 pianos, 5 organs, 4 violins, 3 guitars, 2 banjos and 1 cornet—but the owner of the cornet is not allowed to play it on account of it being so "sharp" that it knocks the others "flat." This we learn from a denizen of that square, but the cornetist says the man is a lyre, as he himself is a butcher and plays in the key of beef-flat. C?

D— if it isn't a shame to pun like that on so serious a subject as music. The man should cymbally be drummed out of town.

WE are sorry to notice the following paragraph in a valuable advertisement issued by Lyon, Potter & Co., in which the important names of Steinway and A. B. Chase are used in conjunction:

The Geo. W. Lyon piano in three different styles and fine woods combines the result of years of study of the designer and patentee, Mr. G. W. Lyon, and excels in the wonderful depth, power and sustaining quality of tone.

The Geo. W. Lyon piano is a stencil piano made by an Albany firm, and is not possessed of any of the qualities claimed in the above phrase. It is a low grade instrument, and Mr. Lyon is making a serious mistake in putting his name on such a piano, not only because it is low in grade, but because in putting his name upon it and advertising it as he does, he is apt to mislead people. It is a sad thing to see business done in that manner, and we would not be surprised to find that Mr. Lyon will, in the future, not be permitted to associate an advertisement of a stencil piano with the advertisement of the magnificent pianos he is supposed to sell.

Down with the rotten, illegitimate, stencil humbug in these United States!

THE advance skirmishes of the annual Christmas humbug numbers are already about, one of them announcing a 50,000 edition—not circulation, but edition. A statement of that kind is a fraud upon its face, for a paper of from 50 to 100 pages with an edition of 50,000 copies costs more money than the whole music trade can afford to spend in a medium of that nature. There is nothing in Christmas humbug numbers, and the firms who intend to spend money for charities should devote the sums to deserving institutions where the gifts will be devoted to a humane purpose. To feed the poor, to shelter the orphan, to advance the interest of the unfortunate blind and the deaf mutes is money well spent, but to spend money in a Christmas humbug number in order to feed music trade editors with \$5,000 incomes and \$10,000 stomachs is absurd and ludicrous, even if you do find it advantageous to have your pianos written up or advertised as equally as fine as those of a certain Western house that is selling a cheap piano at a high price on the strength of a Patti letter.

THE Plattsburgh "Telegram" gives its readers the following information:

A Troy music dealer has invented a piano so arranged that it can be taken apart and moved in sections. It will prove a great convenience to piano dealers. Now, if many of the selections which we are compelled to listen to come in sections, we will be better able to endure them.

What's the matter with selling the piano in sections—on the instalment plan? The separable upright, of which many kinds exist, is not a new thing, neither is the separable instalment payment. Many instalment purchasers promise to pay \$15 a month and then pay in sections of \$5 each, one section being paid each month.

The contract, originally drawn so as to make the payments come within two years, runs from three to one less nothing, and then, when the notes come due, which the dealer has given to the manufacturer, there is no money in bank, no money on hand and no money in sight and lots of money due in sections—various sections of the country where the dealer has been dealing.

But there is lots of fun—for the other parties who have the pianos.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

**SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.**

**NEW ENGLAND PIANOS**

LIVE WORKING AGENTS WANTED.  
SEND FOR CATALOGUE. MAILED FREE.

**LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.  
MANUFACTURING THE ENTIRE PIANO.**

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

**NEW ENGLAND PIANO CO.,** 32 GEORGE STREET, BOSTON.  
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

**LYON & HEALY, General Western Distributing Agents,** - - - Chicago, Ill.

**STERLING**

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

**THE STERLING CO.**  
FACTORIES AT DERBY, CONN.

**PAUL G. MEHLIN & SONS,**

MANUFACTURERS OF  
GRAND AND UPRIGHT

**Grand Pianos**

Of the very Highest Grade.

Containing the following Patented Improvements  
Patent Grand Plate, Grand Fall Board, Piano  
Muffler, Harmonic Scale,  
Bessemer Steel Action Frame, Endwood Bridge,  
Touch Regulator, Finger Guard and  
**IMPROVED CYLINDER TOP.**

FACTORY AND WAREHOUSES:



461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

**WEGMAN & CO.,**  
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

**STRAUCH BROS.,**

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

**PIANO ACTIONS,**

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.  
NEW YORK.

**THE VOCALION ORGAN.**

The Most Important and Beautiful Invention in the Musical  
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at **WORCESTER, MASS.,** and **TORONTO, CANADA.**

**TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!**

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

**MASON & RISCH,**

Worcester, Mass., or Toronto, Canada; or

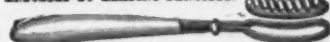
J. W. CURRIER, 18 East 17th Street, New York.

**LADIES! ATTENTION!**

The best face and nursery powders made, and guaranteed to be free from lead, zinc, bismuth, and all other injurious minerals, are contained in the **PERFORATED CHAMOIS SACHETS,** the most delightful toilet accessory ever invented, as thousands of ladies who continually use them will testify, among whom are Pauline Hall and Fanny Rice. For sale everywhere, or sent by mail. Price, 25 cents. **THORPE & CO.,** Sole Manufacturers, 80 Cortlandt Street, New York.

**Ideal Felt Tooth Polisher.**

ENDORSED BY LEADING DENTISTS.



**NON-IRRITATING TO GUMS OR ENAMEL  
FOR SALE BY ALL DRUGGISTS**

**FISCHER**  
ESTD 1840  
**PIANOS**  
RENEWED FOR  
TONE & DURABILITY**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

110 Fifth Avenue, corner 16th Street, New York.



**85,000**

NOW IN USE.

# STERLING.

## A Great Factory in Operation.

### PIANOS AND ORGANS.

**M**R. RUFUS W. BLAKE has not said much about his great enterprise at Derby, Conn., but such visitors as have called upon him and looked through the great establishment have not hesitated to tell what is to be seen in the factories where the Sterling pianos and Sterling organs are made, and to what extent the plant has developed under the control of Mr. Blake, aided by that steady and hard working assistant of his, Mr. J. R. Mason, the secretary and treasurer of the company of which Mr. Blake is president. No one can fail to be impressed mightily by the extent of the Sterling works, by the great activity prevailing in every department and by the simplicity and at the same time expedition with which all the business is executed.

There has always existed a regular and steady demand in the trade for Sterling organs, interrupted only by the periodical depressions that have been felt in times gone by and the effect of which was general in the organ trade. With every revival the demand for Sterling organs disclosed the fact that the popularity of these instruments has never been impaired. The late revival in the organ trade has been felt to such a degree at the Sterling factories that new and special machinery had to be purchased to enable the company to increase its output more expeditiously, so that the orders, not only of the domestic but also of the foreign trade, can, in the future, be filled as rapidly as modern methods in organ building will admit of.

To such an extent have the Sterling folks been encouraged in their organ department that they have placed upon the market new designs and new styles of organ cases that will make the Sterling organ as attractive as possible, and will, among dealers, enhance its value as an instrument readily to be disposed of. The orders for organs remind one of the activity of former years in this branch of the business, and for the rest of the year the output of Sterling organs will be as large as at any similar period in former years.

The piano department, however, is the surprising feature at the Sterling establishment, and the increased size of the plant, which will be further enlarged by another addition now in course of erection, is due to the extraordinary demand for and sale of Sterling pianos. An estimate of the output can be gained from the 2,500 cases in the varnish process. The Sterling Company now have at least sufficient room to take ample care of this important department, to which they devote great care and attention, and the result is that in finish the Sterling cases are exceptionally satisfactory to the dealers.

In the selection of fancy woods and veneers the company have made many happy hits, particularly in the now scarce figured American walnut. They are also making the regular dark finished cases and, of course, cases in foreign walnut, American and English oak, mahogany and various other attractive assortments of wood. Dealers can find a large assortment of fancy woods among the pianos now in process of construction at the Sterling factories.

Mr. Blake has always been recognized as a shrewd man of business and one of those far seeing men who keeps himself in touch with the affairs of the trade. Mr. Mason, during the many years that he has passed in association with Mr. Blake, has always shown the adaptability to meet Mr. Blake's views, and has brought into the business a rare experience gathered personally in his various capacities as traveling man, manager and representative of the Sterling Company's interests in the West and Southwest. The two work together harmoniously and with a system that has as its end in view the continued development and expansion of the Sterling plant.

They do most of the important works personally, and have arranged matters so that the institution is

running in all of its departments with clock-like precision and regularity, and no greater tribute need be paid to the company than the recognition of the fact that they are to-day among the greatest producers of pianos in the United States.

**O**F no business in the metropolis can it be more truthfully said that a better tone prevails after the bitter rains of the past fortnight. Year by year "the season" comes upon us later, and 1890 is no exception to the general progression. It must then be the almost universal rains that have driven people back to God's city, for while the weather has not been uncomfortably cool the country pianos have been piling in upon us from all directions. All the country rents are crowding back until stores and basements are filled with an ill assortment of disordered hacks that gladden the hearts of the cartmen and polishers and cast a gloom upon the tuners and regulators. Almost a month ago "the people" came home to put their children to school and to get back to their daily routine of life; now "the other people" are sauntering in from the fashionable resorts, and are pouring in their much abused hired instruments and clamoring for the tuning and general fixing up of their own instruments which have suffered no ill usage save the occasional thrumming of the care taker and the yellowing of the keys that comes of no exposure to the sunlight.

And the retail sales are picking up, too. The town is quite filled with out of town buyers, and there is much consultation between salesmen and bookkeepers as to the advisability of sending a piano purchased in New York into such and such an agent's territory. Then, too, people are settling down for the winter season and are making their purchases. Altogether the retail business presents a most encouraging prospect, and the manufacturing preparations that have been made for it are so far apparently founded upon good judgment. There is just one thing above all others to be looked out for, and that is, don't sell on small and consequently long instalments. Gloss it over as you like, figure it as it suits you—in the end it does not pay.

**C**ONSIDERABLE indignation has been expressed during the last week among the members of the local retail trade at a catch advertisement inserted in all of the daily papers by that venerable stencil dealer, Horrors Waters. Horrors Waters & Co. now offer "a handsome plush stool and cover with each piano" and "no charge for delivery within 25 miles of New York. New upright pianos to rent, \$5 per month, and no charge for carting or tuning. Part rent allowed if purchased."

Now, this is a nice business, isn't it? We no sooner are ridded of the McEwens than we are confronted with this new evil. Imagine the quality of a piano that can be rented at \$5 per month, without charge for carting and tuning, that can afterward be purchased on instalments, when a handsome plush stool and cover will be thrown in and part of the rent, *part of \$5 per month*, be allowed to apply on the purchase. New "Waters" pianos they offer for \$275, at \$10 down and \$8 per month, which amounts to about three years' time, delivered within 25 miles of New York, and a "handsome plush stool and cover" thrown in.

What is the result of such a method of doing business? Why, simply that they attract the very cheapest class of customers in the community; that they sell to people who are not financially qualified to purchase a piano, and who are so ignorant, musically, that they don't know what absolute trash is being foisted upon them. If the evil stopped here all would be well, for the fools who were so easily gulled would as much deserve the punishment of worthless investment as do the purchasers of "green goods." But the effect of this sort of business is more far reaching than the Horrors Waters people and their dupes, because many people who wish to buy pianos and who are able and willing to pay a fair price for a fair instrument, or a good price for a good one, and who know nothing of pianos, are led into the trap of such inducements and every legitimate dealer suffers thereby.

No purveyor of decent pianos can afford to sell on such terms; no renter of decent pianos can afford to send out instruments for \$5 per month and pay the

cartages and tunings; *ergo*, pianos that are distributed among the public under these conditions are little better than worthless. At the time when so much is being said and so much is being done to raise the instalment rate it behooves our retail dealers in this city to hold themselves aloof from such petty traffic as is catered to by Horrors Waters & Co. and to allow them all the rope they want. It would not surprise us if we were called upon to record something unpleasant about them before a year has passed. In the interim every one of the smaller dealers and the few manufacturers who come, from the cost of their wares, into more or less competition with H. W. & Co. should explain the situation to inquiring customers who mention H. W. & Co.'s advertisement, and should they insist upon going there know that it is just one sale nearer the end. It doesn't pay to fight McEwens and Waterses.

**T**HE time of year has come when many changes are being made in the personnel of warerooms and factory within the larger cities and in smaller towns. There is scarcely a man who is able to demonstrate his ability who cannot better his condition, and on the other hand there are many who have proved their usefulness in certain spheres who are ambitious for new honors and more money per year. Such firms and such individuals as are desirous of changing and improving their condition are quick to see the advantage of making their wants known through the columns of THE MUSICAL COURIER, which reaches every class of people engaged in the music business. Thousands of answers to advertisements of this nature have passed through our hands during 1890, and if all who have applied for positions have not been successful it is but because of the large number of people who are more or less experienced in the music line and who wish to make changes out of which but a limited few can be accommodated. There are several want advertisements in the present issue to which we wish to call attention, and all answers received by us for parties who do not wish to have their names published will be promptly forwarded to their destination.

**M**R. PAUL G. MEHLIN started yesterday for Minneapolis to take charge of the final arrangements of the Century Piano Company's new factory. A great lot of machinery has been forwarded in advance and expert mechanics have been sent on to set it up; a great deal of material of all kinds has been received there, many workmen have preceded Mr. Mehlín and now he goes to put in motion the plant, which is destined to rank among the most important in our industry in the whole West. Many men in the piano business move slowly, some because they don't know any better and others because they know best. Mr. Mehlín is one of the latter class and he is taking things very quietly and very methodically, as is his custom, so that he does not expect the big Minneapolis factory to be in what he calls "running order" much before the end of the year. Everything is almost in readiness—the capital is practically unlimited for a piano enterprise—but Mr. Mehlín is determined that when the first of his Western manufactured instruments shall be finished, it shall stand as the best that his skill, experience and labor can produce.

In the meantime the activity at the New York factory is positively exhilarating and every possible effort is being made to keep up with the orders that are coming in from all sides.

**W**E quote the following from the Erie "Times":

The seizure of 250 shares of stock owned by Mr. Jacob Christie in the Colby Piano Company, at the suit of G. D. Bogert, will not interfere with the company's work in the least. The judgment upon which the property is seized amounts to \$1,200. The matter will be amicably adjusted. Mr. Christie has been sorely distressed of late, having just returned from the burial of his son, who died suddenly in the East.

The affair had no relation to the Colby Piano Company, but was an individual matter entirely. The many friends of Mr. Christie will be sorry to learn of his bereavement, and in consoling him will acknowledge that he is one of those men who, we believe, has not an enemy in the world to-day.

—How stupid this reads to people in the piano trade, and just think of it, from the Pittsburgh "Dispatch," 100:

The big piano and organ factory at Mendelssohn will be ready for operation in a short time. It will give employment to 500 men and boys.

The factory, should it ever materialize, will not employ 50 persons—not 25.



# This Cut Is Reproduced from an Advertisement in a Large Western Daily Paper.



(FACSIMILE.)

It is published by a dealer in Kimball Pianos who sells the same on the strength of the Patti Letter. Patti is represented in the above after the act of scratching her name on the Kimball Upright Piano.

We have before us an advertisement in which a dealer in Kimball Pianos offered Kimball's at \$185-\$10 a month. People who buy Kimball Pianos should know this as an offset to the absurd letters of Patti, Lehmann, Arditi, Tamagno, &c., indorsed by all the music trade papers of this land except THE MUSICAL COURIER.

This paper does not believe it right, proper or just to sell a low grade piano at a high grade price. The innocent purchaser must be protected, and so must the artistic, costly and valuable American piano, and the one way to protect them is to tell the truth.

## The Colby Company.

THE Colby Piano Company, of Erie, Pa., evidently believe in brevity, if one may judge by their new catalogue which has just come to us. It contains illustrations of their four upright styles, one of their parlor grand, a facsimile of their warranty form, the statement that the Colby piano took the first prize at the Pennsylvania State Fair at Philadelphia, in 1886 and 1887, and the following about themselves:

The Colby Piano Company is a corporation organized under the laws of the State of New York, with a paid in capital of \$135,000, with the privilege of manufacturing at Erie, Pa. Our factory is one of the largest and most complete in this country.

It is equipped with a new 30 horse power automatic engine and a new steel boiler of 100 horse power.

It contains the most approved wood working machinery, made expressly for the Colby Piano Company.

The lumber yards and dry kilns occupy about three-quarters of an acre of ground.

A natural gas well supplies fuel for heating and lighting purposes.

It is our aim to manufacture only pianos of the highest grade, such as we know will please the dealer, the musician and the public.

## Kleber and Hamilton Talk.

THERE are scores of music teachers in Pittsburgh and Allegheny, and there is probably no other profession so greatly overstocked in the two cities. But it appears that there is no profession in which there are so many people who have merely "fallen" into it as a means of getting a living, and often a very poor one at that. Many people who have started their children to learn music from an incompetent teacher now complain that their talent is ruined.

Many musicians have often discussed the idea of diplomas for music teachers, so that one may know just who he is employing to give instruction to his children. Some say it would be impossible to supply the demand for teachers if this would become the rule. Still, those without diplomas could be employed by persons who were not particular as to the class of instructions received.

A diploma or certificate given by a school of music or well-known instructor would be merely a guaranty that the person presenting it is a musical instructor of ability. A "Dispatch" representative visited a number of the leading musicians yesterday on the subject and all seemed to consider the diploma idea an impossibility, though they can see the ill effects of anybody and everybody teaching music. Professor Rohbock said:

"The different ways of teaching are manifold, and often I find it very difficult to teach pupils who have had instruc-

tions from indifferent teachers. I had one case not long ago of a young lady who had been taking music lessons for quite a long time. She came to me, and when she began to play she struck the keys with ridiculous force. I stopped her at once, and upon asking her why she did so was amazed to learn that one of the leading teachers of Pittsburgh had taught her that it was the proper way to play. I told her that I could not give her instructions, as I feared I would never be able to break her of thumping the keys so viciously. However, I thought better of it, and am now giving her instructions and she is doing much better.

"There are some people giving music lessons who really can't impart the proper knowledge to their pupils. They have no inspiration. Music comes from heaven, and there is no thunder or loud noises in heaven. But there are so many indifferent teachers that it is impossible that all should take lessons from the best. I have a number of young ladies taking lessons from me who are teaching. One is a lady who supports a family, and while she cannot give the best instructions, she must live and has no other means of making a livelihood.

"A number of young ladies who take lessons from me do so with the intention of becoming teachers. When they are far enough advanced they begin their work and ask for a certificate. I am always glad to give them a certificate if their work warrants it. Only a short time ago a young lady asked for one, and I was compelled to refuse it."

H. Kleber, of Kleber Brothers, was also called upon and in the course of a talk he said: "There are a great number of teachers who are inferior, but the leading tutors will not take a pupil unless the rudiments of the art have already been learned. For this reason there is a need for the teachers of all grades. I don't think the beginning has much to do with the future abilities of the pupil. Most anyone can teach the first few lessons. After that a more advanced teacher will be needed.

"Notwithstanding all talk regarding the inferiority of music teachers of to-day, we find that the instructors are improving, and it is much easier to secure good teachers now than it was a few years ago."

Samuel Hamilton, the music dealer, does not favor the diploma system for music teachers for various reasons. He says: "I can't see that diplomas would help the question at all. There are now large conservatories of music in this country where diplomas are given, but the teachers who come from these institutions are not usually better than those who receive private instruction. They do not have

enough time to devote to the individual pupils. The leading instructors in the country are those who have studied under the old European masters.

"There is a demand for cheap musical instruction in this country that must be supplied. There are a great many people who cannot afford to pay big prices for instruction for their children. The workingman's boy can take a few lessons from a cheap instructor and if he feels like going further he can have better instruction after a while. This furnishes employment for a great number of young ladies who can secure no other, and I see no reason why their means of living should be taken from them."—Pittsburgh "Dispatch."

## The Boosey Instruments.

IT is not widely enough known that the sole agency for the United States and Canada for the celebrated Boosey & Co.'s band instruments is controlled by Mr. Emil Wulschner, the well-known music dealer, of Nos. 42 and 44 North Pennsylvania-st., Indianapolis, Ind. The success which Mr. Wulschner has met with the Boosey instruments has been even greater than he had anticipated when he first took the agency, and it is due not only to the standard excellence of the instruments themselves, but in great part to Mr. Wulschner's push and enterprise, and his knowledge of how best to keep the instruments before the thousands of bandmen of this country.

As to the instruments themselves we shall have something to say in future issues. Messrs. Boosey & Co. inform us that their factory is not only the largest but the only complete band instrument factory in Great Britain, and that every portion of their brass instruments, bassoons, clarinets, oboes, flutes and drums is made throughout by them at their factory, Stanhope-pl., Hyde Park, London, England. They invite special attention to their brass instruments with patent compensating pistons, and to their reed instruments made of the finest ebonite, which they state is the only reliable material for such instruments to be used in hot climates. Lack of space forbids a more extended account of this important music concern and their position in America, but we shall devote more space to it later.

—Sherman Rich, the piano tuner, has come to Red Jacket, intending to establish a repair shop, where he will make old and worn out pianos as good as new. His tuning and repairing are entirely without fault. Mr. Rich is a man of long experience, and comes here highly recommended. Those who wish to see him can do so by addressing him by mail and he will call on them at the earliest possible period.—Calumet Red Jacket "News."

## THE INSTALMENT PLAN.

LONG, long ago, too long to make it worth while to hunt over back files, THE MUSICAL COURIER commenced to discuss the selling of pianos on instalments and the effect it has upon both the dealers and manufacturers. Within the past few weeks the most esteemed of all of our contemporaries started up a little agitation of their own, over which they have been making much ado. And now they make bold to announce in their usual lumbering bathos that they originated the idea of discussing the question and that THE MUSICAL COURIER in continuing its inquiries into the matter is attempting to "steal their thunder." Their originality in this instance is about of a piece with their other original news, and their statement that they are the originators is on a par with the majority of their statements.

Much has been said in the matter and much more needs to be said before it shall be definitely decided what is best to do in the case.

The great majority of pianos and organs sold in the United States are sold on instalments.

The amount of money at present due on pianos and organs that have been sold on instalments exceeds by millions of dollars the entire amount invested in all of the piano and organ plants put together, as well as all of their outside financial resources.

Taking these two primary facts together it is only possible to conclude that in the event of any serious financial panic the piano and organ industry would be placed in the most painful position imaginable. Taking it all in all, the bulk of actual money that is turned over between dealers and manufacturers, whether it be in the form of cash payments or meeting notes at maturity, is money which is received from instalment customers. Now, as the business of making musical instruments increases year by year, the proportion of instalment sales to cash sales increases in favor of the instalments as a result of more fervid competition among the retailers and more lenient terms offered by the manufacturers, and particularly of late by the large number of manufacturers who singly or in combination have entered the retail field.

These conditions are worthy of the most serious consideration by all connected with the music trade. No radical change of the prevailing methods can be made abruptly; a new system, or better still a modification or limitation of the present system must, however, be adopted. Already some prominent firms in the West and one in the East have, to our knowledge, curtailed their instalment sales by raising their first and subsequent payments, and though they will unquestionably find business more difficult in the face of the continued inducements of other concerns they must in the long run be the gainers by their business common sense and pluck.

In order to ascertain the opinion of dealers in various parts of the country upon the subject THE MUSICAL COURIER addressed them a circular letter last June and the replies thereto were published in our issue of July 2 and a few succeeding issues.

As evidence of the widespread interest in the matter, and as evidence of the priority of our claim to agitating the question we append a list of the firms whose letters we published:

W. W. Warner.....	Madison, Wis.
Collins & Armstrong.....	Fort Worth, Tex.
R. A. Heritage.....	Valparaiso, Ind.
Max Meyer & Brother.....	Omaha, Neb.
Louis Grunewald & Co., Limited.....	New Orleans, La.
Fred. Schraudenbach.....	Morristown, N. J.
Kohler & Chase.....	San Francisco, Cal.
Denton & Cottier.....	Buffalo, N. Y.
Thos. Goggan & Brothers.....	Galveston, Tex.
W. S. Underwood.....	North Adams, Mass.
A. B. Campbell.....	Jacksonville, Fla.
J. B. Killough & Co.....	Florence, S. C.
W. L. Lothrop.....	Lewiston, Me.
Bartlett Brothers & Clark.....	Los Angeles, Cal.
Sherman, Clay & Co.....	San Francisco, Cal.
H. L. Schreiner.....	Savannah, Ga.
Lange & Minton.....	Burlington, Ia.
John W. Everitt.....	Quincy, Ill.
S. Hamilton.....	Pittsburgh, Pa.
J. C. Ellis.....	Cleveland, Ohio.
Schmidt's Music House.....	Evansville, Ind.
E. A. Claypool.....	Newark, Ohio.
H. M. Brainard Company.....	Cleveland, Ohio.
Steve J. Owens.....	Lancaster, Pa.
Mueller Music Company.....	Council Bluffs, Ia.
M. J. Dewey.....	Oneida, N. Y.
John F. Ellis & Co.....	Washington, D. C.
L. B. Powell & Co.....	Scranton, Pa.
Brown, Page & Hillman Company.....	Peoria, Ill.
Prof. Jacob B. Nye.....	Swatara Station, Pa.
J. H. Kurzenkabe & Sons.....	Harrisburg, Pa.
H. L. Eddy.....	Providence, R. I.

Elias Vosseler.....	Flemington, N. J.
Thomas Kay.....	New Brunswick, N. J.
Charles Tuttle.....	Rome, N. Y.
Yohn Brothers.....	Harrisburg, Pa.
Link & Bond.....	York, Pa.
R. C. Bollinger.....	Fort Smith, Ark.
C. A. House.....	Wheeling, W. Va.
A. L. Bancroft.....	San Francisco, Cal.
D. H. Lloyd & Son.....	Champaign, Ill.
J. Hoyt.....	Davenport, Ia.
S. R. Huyett.....	St. Joseph, Mo.
Sanders & Stayman.....	Baltimore, Md.
J. C. White.....	Newton, Kan.
C. S. Wellman.....	Defiance, Ohio.
G. L. Spence.....	Marquette, Ohio.
Grinnell Brothers.....	Detroit, Mich.
Miller Organ Company.....	Lebanon, Pa.
Bollman Brothers Company.....	St. Louis, Mo.
Wm. R. Swan & Co.....	Richmond, Ind.
Davis Brothers.....	Savannah, Ga.
Rice-Hinze Company.....	Des Moines, Ia.
E. G. Hays & Co.....	Pittsburgh, Pa.
Nathan Ford Music Company.....	St. Paul, Minn.
H. C. Waite.....	Cedar Rapids, Ia.
Phillips & Crew.....	Atlanta, Ga.
J. W. Cunningham & Brother.....	Portland, Ind.
Duke & Son.....	Peru, Ind.

One of the prime sources of trouble in the retailer's part of the instalment question is the generally lax way in which he deals with his customers. A man will sit up nights trying to circumvent his opponent and effect a sale; he will ride for miles, work for weeks and months, pull every wire, use every inside and outside influence to clinch a bargain and then, when a sale is effected, let it drag along month after month without pressing for the monthly instalments. This condition, of course, applies more pointedly to the smaller houses, but it obtains altogether too much in many large concerns as well. Only last week Mr. N. W. Hine, of New Haven, Conn., told us of two cases on his books, in one of which but \$5 had been collected in a year, and in the other but \$5 in the last two years. The customers in both cases he declared are financially good, and he says they will some day come in and pay, so he don't dare to take the instruments away. There are thousands of cases more or less like this now running, and it is one of the unfortunate features of the instalment practice that not one dealer in a score, large or small, has the moral and business stamina to enforce his instalment contracts after he has once made them. There are some exceptions; for instance, George Hall, of Cleveland, who boasts that he maintains his magnificent private house on Euclid-ave. from the small items of interest which he exacts on all instalments which are in arrears.

So then, gentlemen, until the time when the instalment business can be brought to a more business-like basis at its commencement, buckle in and stir up the old accounts and see if you can't raise some more money to buy fall goods, and try to make it unnecessary to ask for that next renewal; and besides this, pull in some of the lame ducks, and try to be more careful and to use better judgment in the future. If you have a prospective sale that you are not quite sure will mean prompt payments, let your competitor make it. You'll feel much more comfortable next spring.

## CHICKERING NEGOTIATIONS.

PENDING the negotiations proposed by Gildemeester to Mr. N. J. Haines, Sr., for the sale of the retail branch of Chickering & Sons, New York, to Mr. Haines and the Nordheimers, Mr. Frank Chickering visited the new factory of Haines Brothers and expressed his astonishment at beholding the superb structure and its excellent arrangements. Mr. Albert Nordheimer was very favorable to the plan discussed (see last week's MUSICAL COURIER), and it might have gone through had Mr. N. J. Haines, Jr., accepted the proffered management of the business and Chickering Hall. The title of the new business was a matter of serious consideration, it being proposed to call it "Chickering Hall, Haines Brothers, Proprietors," and it was subsequently agreed upon to denominate it as the "Chickering-Haines Company," when the negotiations were dropped.

Chickering & Sons proposed to contribute toward the \$100,000 \$33,333 in Chickering pianos.

A proposition somewhat similar was made by Gildemeester to a large retail firm doing business at present outside of New York city, to whom the New York branch of Chickering & Sons and the sale of Chickering pianos in Boston was offered at the same time. These negotiations were never seriously con-

sidered by the firm in question, although they permitted them to continue until all that Gildemeester had to tell on the subject had been exhausted.

We are also acquainted with the details of an offer made by Gildemeester to a piano firm some time ago, to take the New York Chickering house on combination terms that would ultimately give Gildemeester an interest in the business. The arrangement is not entirely off the tapis and might yet be consummated.

There is no doubt that Mr. Gildemeester is laboring hard to make some arrangement which he considers advantageous to his firm, and we hope he will succeed in his plans, which, no doubt, will add more laurels to those he has already gathered in his successful management of the firm of Chickering & Sons.

## Who Is the Interested Party?

OUR esteemed contemporary the Chicago "Herald" is responsible for the following:

The musical instrument manufacturers and importers of the country are a thoroughly disgusted lot of people over the new tariff bill. Under the old tariff imported instruments and material paid a uniform duty of 25 per cent. When the new bill was under consideration at Washington the item of musical instruments was stricken out, evidently at the request of some Congressman with an axe to grind or a monopoly to foster. The effect of this action would have been to place musical instruments and material on the non-mentioned list, where such imports would have had to pay duty on chief value—that is, the most valuable parts of such imports would form the basis of the duties they would have to pay. The great objection to this, aside from its manifest injustice to the trade, is that there would be constant wrangling between importers and custom officers as to what these articles should pay. For instance, the collector at Baltimore or New Orleans might put a lower valuation upon articles that were taxed much higher when taken into the country through New York. No possible way could be devised under this classification for a uniform tariff on such imports. The results eventually would be that importers would forego the trouble and worry of handling such goods. A committee representing the manufacturers, importers and dealers went to Washington and succeeded in having the item reinstated where it belonged, and they thought then that the matter had been fixed for good, but it now appears that the Senate struck the item out again.

The only reason that can be assigned for this jugglery is that Congressman Somebody is a brother of somebody who is a director or manager of a little band instrument factory at Williamsport, Pa., and that the action of both the House and Senate was prompted through a desire to build this little factory up into a vast monopoly and enrich its owners. The value of imports of the kind exceeds \$2,000,000 annually, and could the Williamsport concern get a tithe of this business cut off it would be a very much greater institution than it could ever become otherwise.

We don't know who Mr. Somebody is or who his distinguished brother may be, but we should be surprised and annoyed to think that a little tenpenny concern like the Disston Brass Band Instrument Company, who have but recently removed their shop to Williamsport, should be able to influence legislation of such grave importance to an industry in which they play so small a part. The value of imports of all musical instruments and all parts thereof does not reach, let alone exceed, \$2,000,000 annually, and band instruments form less than about a sixth part of the \$1,703,129 which is the value of our total importations last year.

The objection to the chief component part valuation, which is spoken of, is indeed a serious matter, and it can cause no benefit to anyone and infinite trouble to everyone connected with the business.

As to the position of the music trades in all their branches in the McKinley bill as it at present stands, or rather wavers, there is no one outside of the chosen few who know ought about it. And the chosen few are not just at present publishing their information, because—well, let it go at that.

## Autumn Tours to the South via Pennsylvania Railroad.

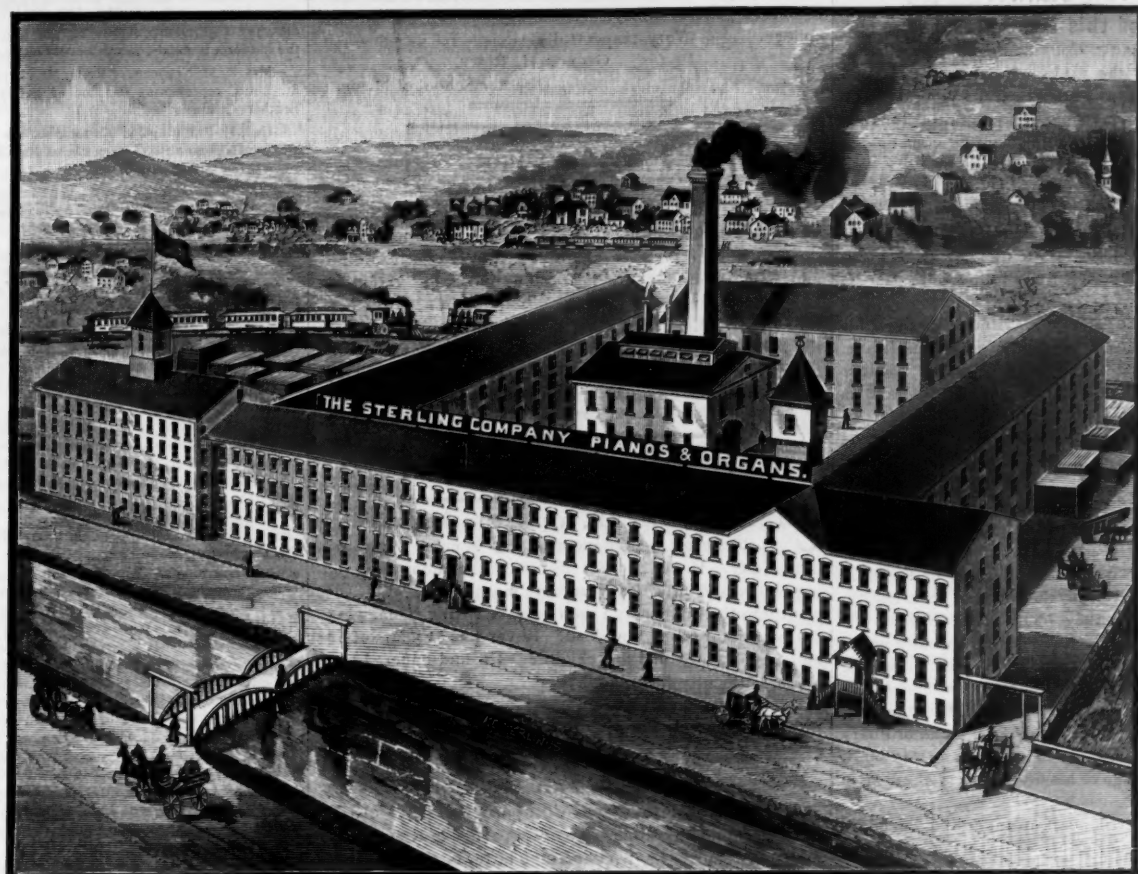
THE battlefield of Gettysburg is the most celebrated field in the world as well as the greatest in contemporaneous interest; the caverns of Luray, the grottoes of the Shenandoah, the Natural Bridge, all in the picturesque valley of Virginia, are equally as attractive from their peculiar point of view, and the cities of Richmond and Washington are interesting to everyone, the first as the seat of government of the seceding States, the latter as the capital of the American people. A trip which includes them all at that season when travel is most agreeable is a rare pleasure.

The Pennsylvania Railroad Company offers two personally conducted pleasure tours to this region, the first on September 25, the second October 9. The party will leave New York at 8 A. M. and Philadelphia, Broad Street Station, at 10:30 A. M. in a special train of parlor cars that will convey them around the circuit. Every necessary traveling expense is included in the price of the ticket, which is \$52 from New York and \$50 from Philadelphia. A tourist agent and chaperon will accompany the party throughout.

For itineraries giving a full description of the points visited and all information address W. W. Lord, Jr., tourist agent, 849 Broadway, New York.

—The annual meeting of the Weaver Organ and Piano Company, of York, Pa., was held last Thursday, and after a semi-annual dividend of 3 per cent. had been declared Mr. J. H. Baer was re-elected president and Mr. M. B. Gibson secretary and treasurer.





# THE STERLING CO., DERBY, CONN.,

MANUFACTURERS OF

## High Grade Pianos

IN ALL MODERN AND FANCY WOODS.

ARTISTICALLY DESIGNED,  
ELEGANTLY FINISHED AND  
FULLY GUARANTEED.



STYLE L.

4 feet 8 inches high. Folding fall board. Full swing front desk and Patent Pianissimo Pedal.



STYLE K.

4 feet 9 inches high. Full iron frame. Ivory Keys. Sliding desk. This Piano has a very large, broad scale, which gives wonderful power and richness of tone.

THE materials used in the construction of the STERLING Pianos are in every particular the very best that can be procured, and every workman is thoroughly skilled in his line.

**THE STERLING CO.,**  
DERBY, CONN.

## Paul von Janko.

OUR frontispiece of this issue presents to the readers of THE MUSICAL COURIER one of the most interesting personalities in the ranks of virtuosi—Paul von Jankó, the inventor of the Jankó keyboard. Wherever you may meet this remarkable man he will involuntarily fascinate you, be it in the concert hall, in scientific controversy or in social intercourse. In the first instance he will reveal the truly musical virtuoso of the finest calibre, not to mention the marvelous resources of his instrument; in the second he will surprise you by his sharp, steel edged remarks, revealing a remarkable store of knowledge of all branches of applied mathematics; and in the third case he will charm you by his truly chivalrous manners, which bespeak the highly refined and true nobleman. Even his family records are interesting, particularly to Americans. A great-uncle of his, Count Sigray, was beheaded because of republican tendencies; his father, who participated in the Hungarian liberty wars, was sentenced to death. Although his life was saved by the general amnesty granted after the battle of Komorn, his extensive and wealthy estates were confiscated.

Paul von Jankó, noble of Enyed, was born June 2, 1856, at Totis, Hungary. After finishing his preparatory studies he was inscribed both at the Polytechnicum and the conservatory in Vienna. It is quite characteristic of the dual nature of our virtuoso inventor that he left both institutions with the highest prizes they offer. He continued his musico-mathematical studies at the Berlin University under Helmholtz, that pathfinder in the special domain of sound phenomena. The immediate result of these researches was the keyboard which bears his name. From 1882 (the year of the invention) to 1884 he experimented on an ordinary parlor organ; in 1885 the first Jankó grand piano was built, and on March 25, 1886, he gave his first concert thereon in Vienna.

The success of this first concert on the Jankó keyboard was so immense as to at once establish his name and fame both as virtuoso of the first rank and as inventor of rare parts; the audience at large was carried away by the Hungarian's fiery dash as well as by the almost sad tenderness of his style, while the knowing ones (and all the Viennese musicians of note were present) were simply dumbfounded by the ease and elegance of his execution, not to mention the new tone effects, the massive power and the wide range of compass even for Von Jankó's small hands, &c., as brought about by his new keyboard. He and his keyboard were soon demanded all over the Continent; he appeared with ever increasing success before the musical audiences of all Germany, Holland, Denmark, Austria and Hungary.

In 1888 he received a call to Stern's Conservatory of Music, in Berlin, as professor of his keyboard, and in 1889 he, together with Prof. Rich. Hausmann, founded a school at Vienna, especially for instructing on the Jankó keyboard. To-day a great number of noted piano manufacturers are building instruments with the Jankó keyboard, and the new system is being taught in every large city of Europe, while the number of virtuosi on the new keyboard already present a respectable array, who look at Paul Von Jankó as their great master. Of the advantages of the Jankó invention we intend speaking in the near future, particularly at the time of his proposed visit to this country next month.

## A Valuable Opinion.

From Henry Carter, organist, Church of the Heavenly Rest, New York city.

[Copy.]

I have much pleasure in saying that I have used a New England piano in the choir room of the Church of the Heavenly Rest for two years, and although the wear and tear has been very great the piano has stood the test wonderfully well, and has given complete satisfaction.

(Signed) HENRY CARTER, New York city.

SEPTEMBER 15, 1890.

## 20 Mason &amp; Hamlin Pianos

AT THE  
Baylor College, Belton, Tex.

BELTON, TEX., September 9, 1890.

Messrs. Mason & Hamlin:

DEAR SIRS—For the past four (4) years we have had a large number of your pianos, seventeen (17) in all, in constant use from 6 A. M. to 9 P. M. each week day. The fact that we have just added three (3) more instruments, making

twenty (20) in all, is the best recommendation we can offer as to their general utility. We employ no other make in the college.

Very respectfully,

GEORGE H. ROWE,

Director School of Music.

## J. W. A. Cluett.

J. W. A. CLUETT died on Friday at his residence in Saratoga. Mr. Cluett was senior member of the firm of Cluett & Sons, of Troy. He was a native of Birmingham, England. He leaves five sons, one daughter, 27 grandchildren and 11 great-grand children. Formerly, for 40 years, Mr. Cluett filled the post of local preacher in the Methodist Church. Latterly he and his sons as a company have been one of the leading business firms in Troy. He has not been engaged in active business for many years.

## Charles Hever.

CHARLES HEVER, a piano maker, residing at Rochester, was found dead last Monday in a saloon in that city. Hever had left his coat at the saloon the evening before and returned yesterday morning to get it. He went into the kitchen and then into the sitting room, where the proprietor found him dead. Hever was 51 years of age and leaves a wife and five children. He had suffered from a heart difficulty for several years.

Dr. Combs held an autopsy and found that death resulted from valvular disease of the heart.

## Pipe Organ Notes.

The Jackson Pipe Organ Company, of Chester, Ill., have accepted a proposition from parties in Keokuk, Ia., and will remove their plant to the latter city. The boom towns are getting as many manufacturing as they can hold.

W. H. Turner, for nearly 20 years associated with the Moline Pipe Organ Company, Moline, Ill., has disposed of his interest in that industry and retired.

Organist John Brown, of this city, yesterday began to build the new pipe organ in Christ Episcopal Church, at Delaware City. The organ will be completed in about two weeks. The old pipe organ in Immanuel Church, New Castle, has been removed to make room for a new organ which will replace the old one in a few days.—Wilmington, Del., "News."

The late James Gallatin, who died last week at East Hampton, L. I., and who was identified with many charitable institutions, and who was a member of the Century Club and one of the celebrated Gallatin family, was an amateur musician, mastered the construction of the organ and built one for his own amusement.

## The Trade.

- Atkinson & Swanson, Holdrege, Neb., have dissolved.
- Handel Pond, of Ives & Pond, is in the White Mountains.
- Augustus Baus was in Boston on important business last week.
- Cobleigh's piano case factory, at Terre Haute, starts up this week.
- Carter & Piece, of Springfield, Mass., is now known as L. M. Pierce.
- Patent No. 426,163 has been issued to J. S. Thorpe for a piano tuning pin.
- W. F. Denning, piano and organ dealer, Fairbury, Neb., has been closed up.
- The Taber Organ Company, Worcester, are experimenting with their first piano.
- F. J. Schwankovsky has been elected vice-president of the Detroit Musical Society.
- Mitchell & Mitchell, of Waynesburgh, Pa., are doing a good all around trade in musical instruments.
- Charles Socin, of New Haven, has secured the representation of the Kroeger piano in his vicinity.
- How's this? The Dodge City Cowboy Band, of Silverton, Col., has been incorporated. Principal office, Silverton, Col.
- Edward Pardee has opened a piano and music store at Champaign, Ill., and expects to make it hot for D. H. Lloyd & Sons.
- Mr. Melville Clark has returned from his European trip after having made many excellent foreign agencies for the Story & Clark organs through London, England, sources.
- The piano factory of Roth & Englehardt, of St. Johnsville, was formally opened one year ago Saturday. The first year of its establishment has been a very successful and satisfactory one. It is the intention of the

firm to enlarge the factory next spring by an addition of 100 feet, running east and west, fronting on Hough-st. This enlargement will give employment to a large number of people. The firm is so rushed with orders that the full force is obliged to work every night.—Fultonville "Republican."

—Mrs. E. M. Newman, of Rolla, Mo., has opened a branch store at East St. Louis, representing the line of goods controlled by the Bollman Brothers Company.

—Geo. H. P. Phillips, of Kalamazoo, has purchased the stock of musical goods of Smith & Gibson, Grand Rapids, and taken it to his warehouse in the former city.

—Mr. Harold A. Vosseller, lately of Ludden & Bates' Southern Music House, of Savannah, Ga., has opened a sheet music establishment at 54 East Thirteenth-st., New York.

—Foster & Hennessey's music store, No. 60 State-st., Rochester, was entered by burglars Thursday night and a number of harmonicas, three violins and two guitars stolen. Entrance was effected through the transom at the front entrance.

—Mr. C. W. Wheeler, of Minneapolis, has joined the forces of the Century Piano Company. Mr. Wheeler has been for a long time with W. J. Dyer & Brother as a retail piano and organ salesman, and is spoken of very highly by his old associates and his newly gained friends.

—Mr. E. Van Laer, of Wilmington, N. C., the Sohmer agent, is in the city. He has a large number of direct orders for these instruments. Mr. Van Laer is not only an excellent musician and pianist, but a thorough and experienced judge of pianos, and it is therefore no wonder that the people of his section of the country intrust their selection of pianos to his judgment.

—The old piano spoken of in an item in the "Herald," Tuesday, was made by Broadwood, of London, in 1810, to order for the daughter of a Canadian official, but before the instrument could be completed the vessel by which it was to have been shipped sailed. The consignee of the vessel commanded by Capt. Isaac Stone purchased it, and presented it to him, who brought it to this city. It is reported that the late William Balch owned the first piano ever brought to Newburyport.—Newburyport "Herald."

—J. W. Greene & Co., the piano and organ dealers, on Summit-st., corner Madison, discovered at a late hour that it would be impossible to make their usual extensive display as in former years. Consequently their old quarters in the east centre of main hall present a deserted appearance. The sweet music produced by the Conover, Kranich & Bach, Vose & Son, Stultz & Bauer pianos and Estey organs will not be heard this year. The busy hum of the Standard sewing machine, which this firm handles, is also missing, as well as the beautiful specimens of work done by this wonderful machine. Messrs. Greene & Co. are sorry thus to disappoint their friends and wish to cordially extend an invitation to all visitors at the exposition to call at their warerooms during their stay in the city. They can be assured of a cordial welcome and will be cheerfully shown through their extensive stock of pianos, organs and Standard sewing machines, whether they want to purchase or not.—Toledo "Bee."

WANTED—A competent piano salesman who can furnish references as to his ability to take a permanent position in a large wholesale and retail piano, organ and music house in a large Ohio city. Salary \$30 per week. A man from the vicinity of New York city preferred. Address, for two weeks, "Business," care of THE MUSICAL COURIER.

WANTED—A first-class piano tuner and repairer, and two first-class road or traveling salesmen. Send references in application. Address, Thomas & Barton, piano and organ dealers, Augusta, Ga.

PIANO POLISHER WANTED.—First-class man required for ware-room work by the Emerson Piano Company, 92 Fifth-ave., New York. Must be steady and industrious.

WANTED—Ten or 15 action finishers. Good men only need apply personally or by letter to Wm. H. Bush & Co., 245 East Chicago-ave., Chicago, Ill.

WANTED—Someone thoroughly posted in the retail and jobbing piano and organ trade to interest himself in a solvent business that is manufacturing an article which, if properly introduced, is sure to find a large sale with firms in the piano and organ trade. Address "Article," care of this paper.

PIANO SALESMEN WANTED—We will give permanent employment to five experienced traveling salesmen who can show good recommendations. Thos. Goggan & Brother, Galveston, Tex.

ACTION REGULATOR WANTED—A good action regulator who wants a steady job out of town, fine piano to work on, regular pay, good wages. Address, "Regulator," care of this office.

RETAIL SALESMAN, who is acquainted in Harlem and vicinity, and who can also influence any retail trade from the towns about New York, is wanted at a factory in the northern part of the city. He must have sufficient confidence in himself to be prepared to work for \$30 per week and expenses and a commission on his sales. None others need apply. Address, "Cash," this office.

WANTED—To go South—Utility man, tuner, organ and small goods repairer. Must be willing to help in every way reasonable. Good future for the right man. Address, "Florida," this office.

WANTED—Tuner and repairer. One acquainted with repairing of small musical instruments preferred. No guzzler need apply. Address, with references, Morgan & Wilbur, Middletown, N. Y.

The Jesse French Piano and Organ Company, at St. Louis, Mo., have been for a long time seeking more commodious quarters, as their business has so largely increased that they have quite outgrown their present location. They have now just closed arrangements by which they will be properly accommodated, and will open their new store on January 1, 1891. Their future home will be on the corner of Olive and Tenth streets, where they will occupy a new six story building of Gothic architecture recently erected by the Bell Telephone Company. The main showroom on the street floor is 50x109 feet, with large plate glass windows on both the front and side, which gives them excellent light and a fine chance to display. The building is lighted by electricity, and supplied with steam elevators and all modern improvements. The Jesse French Piano and Organ Company will therefore shortly be in possession of one of the finest warerooms in the West.

ESTABLISHED IN 1851.

# VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and Delight Customers.

VOSE & SONS PIANO CO.,

170 Tremont St., Boston, Mass.



**McEwen in Court.**

THE principal item of gossip in trade circles during the last week—an item which, by the way, was missed by our Saturday contemporaries—was the arrest of Edson H. McEwen upon charges made by the Bank of the Metropolis, the Madison Avenue Bank and some private individuals. The evening "News" of Thursday last contained the following:

The Bank of the Metropolis, represented by counsel, was in Jefferson Market Court to-day for the purpose of obtaining a warrant for C. C. McEwen, lately a dealer in pianos at 9 West Fourteenth-st.

The accused bought pianos on contract from different firms. He kept an account at the Bank of the Metropolis, and had his notes discounted at the bank for a considerable amount, giving part of the security in the form of leases of various pianos which he had sold. McEwen failed and has disappeared, and the bank had a half dozen ladies who had purchased pianos from McEwen in court to assist in procuring his arrest.

Mr. Henry Wood appeared as counsel for Mrs. Hindmarsh, and objected to her testifying in behalf of the bank. Mrs. Hindmarsh bought a piano from McEwen, paying \$102 down and leaving \$150 due. McEwen persuaded her to exchange her piano, and for that purpose took it away from her house, promising to bring a different make in exchange.

He failed to keep his promise, and Mrs. Hindmarsh has neither the piano nor the \$152.

Mr. Wood said his client was willing to pay the bank or McEwen \$150 if she got a piano, but that he objected to her testifying in favor of the bank when the latter would try to recover \$150 from her after she had been swindled by McEwen.

This is but one of scores of cases that can be made against McEwen and which it will probably be our painful duty to record when his trial takes place. The following notice appeared in the morning papers of Friday last, and being almost identical in each was doubtless issued from some reliable source:

Lawyer John Delahanty, of No. 280 Broadway, representing the Bank of the Metropolis and the Madison Avenue Bank, obtained a warrant yesterday, in the Jefferson Market Police Court, for the arrest of Edson H. McEwen, of the collection agency at No. 9 West Fourteenth-st., alleging that he had collected and retained \$17,000 which should have been paid to Delahanty.

Over a year ago McEwen, who was a piano dealer, failed in business and confessed judgment to the banks mentioned. There were \$19,000 in unpaid leases of pianos, and Lawyer Delahanty took charge of them for the banks. McEwen was intrusted with the collection of the instalments on the pianos, and it is alleged that he collected \$17,000 and failed to account for the money. McEwen denied the accusation and was held in \$1,000 bail for examination.

The news was no surprise to people who keep posted in the piano business, therefore it was not a surprise to us. Rather, we have been surprised that the arrest has not occurred long ago. It had to come. Now that McEwen is down most likely a lot of people will take advantage of the

opportunity to jump on him. And he has only himself to blame. He knew that it was but a question of time when he would be caught and made to suffer the penalty of his ways of doing business.

Not in the whole trade has he a sympathizer. Everyone says: "Ned was a nice fellow personally, but so far as business was concerned he is just getting his dues." For ourselves we can only say that we are heartily glad to know that he has at last been overtaken, and we think that the extreme punishment which the law allows for whatever of the many charges against him he may convicted will be well merited by him, and will make of him a warning example for the trade. If he is hard pushed on the trial he will probably show one of the characteristics of men of his ilk, and drag in the names of other people who had dealings with him, knowing at the time of the transactions that he was not square, and yet hoping to make a few dollars out of him. The persons who did succeed in making anything out of him in the long run are few and far apart.

For the whole time that McEwen has been running his schemes THE MUSICAL COURIER has been openly opposed to him and missed no opportunity to express its opinions of his methods. That we were right, as we always are in a positive opinion, is only as yet partly demonstrated by his arrest.

But there is small room for doubt that we will be more fully justified in our opinion when his transactions are more fully ventilated in the court. The one thing to be hoped for is that his present prosecutors will not be prevailed upon to compromise the matter through his wife, who, as is well known, has been able to accumulate considerable money, presumably through his several failures, in which she figured as a preferred creditor for borrowed money. We shall publish particulars of further proceedings as they occur.

Some of our esteemed contemporaries have now a most excellent opportunity to come out strongly in defense of the prisoner. They have praised him up for small considerations, in advance, when he was at the zenith of his fool's

prosperity and when we were showing him up as a stenciler, and they should not desert him now in the hour of his humiliation.

But they probably will.

**Mr. Blake's Invention.**

RUFUS W. BLAKE, president and manager of the Sterling Company, has invented a pedal attachment for the piano which has long been needed, and will add considerably in value to pianos, and is one that will be appreciated by pianists. It is the addition of a third pedal, and will be used for pianissimo effects only.

It combines with the soft pedals and produces a very soft tone, which in quality is similar to the harp. The pedal works this way: It closes the action in nearer the strings and at the same time reduces the clip of the keys, thus doing away with the lost motion that occurs with the old style of pedal.

In extreme pianissimo this is unusually valuable to artists. With this improvement the tone can be so reduced that in comparison you might liken it to the wind blowing through an æolian harp and producing faint but delightful music.

Mr. Blake has applied for a patent, and has already received a number of orders for pianos with the new attachment. All the high priced instruments will be supplied with the new patent.

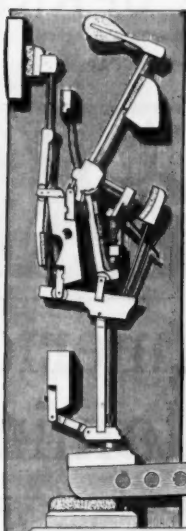
It will be a blessing in a neighborhood where rising young musicians practice from early morn until late at night, driving everyone in the vicinity frantic. A number of musicians have called at the factory to see it, and bestow words of great praise on the new invention.—Birmingham "Transcript."

—Kuhns & McDanals have just started a new piano and organ business at Braddock, Pa., and opened up with a rousing hurrah. They know everybody in and near Braddock.

—The Italian piano makers in the factory of J. & C. Fischer have presented the new Italian Home on Second-ave. with a Fischer upright piano.

## KRUMSCHEID'S PATENT REGULATING EXTENSION.

Boston, October 26, 1888.



PIANO MANUFACTURERS in particular, and the Piano Trade in general, are invited to examine the new device for simplifying the regulating of Upright Piano Actions. It supplies the place of a "Rocker" or "Regulating Screw," and possesses many important advantages, as it is operated with a common "Regulating" or "Female" screw-driver; can be manipulated without removing the keys; cannot possibly rattle,—so common where rockers are employed,—and is accordingly very popular

with PIANO TUNERS AND REPAIRERS. It permits of a wider margin to lengthen or shorten a "Jack"; occupies less space, and is decidedly more attractive than a "Rocker," and but one screw is employed to raise or lower a "Jack" or "Sticker." It saves labor, is very simple, durable as the action of which it forms a part, and in short has only to be seen to be appreciated.

We can supply manufacturers with the Patent Extension, independent of the action, as it can be applied to any make of upright action which the manufacturer might prefer.

For terms and further particulars, address

**GEO. W. SEEVERNS & SON,**

MANUFACTURERS OF

Upright, Grand and Square Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

### A Band of Robbers.

SOMEONE in New York is trying to steal enough musical instruments to start a brass band. Yesterday morning an advertisement appeared in a newspaper saying that a fine flute had been stolen from No. 50 West Twelfth-st. It was to be returned to Banks, No. 157 West Sixteenth-st., and no questions would be asked. Only a few days before a bassoon was stolen from a musician in Yorkville. A few days earlier a flageolet was purloined from a soloist of Gilmore's Band in Harlem.

These thefts, together with the disappearance of a bass drum at Coney Island and the loss of a trombone at Rockaway, indicate that some audacious rogue is stealing musical instruments for the purpose of starting a new band.

He evidently attends all the open air concerts, and when he hears a bass drum that delights him or a bassoon that is particularly soothing or a trombone of unquestionable excellence he steals it for the new musical enterprise.

If he fails to get an opportunity to carry off the bass drum, or the bassoon, or the cornet, or the cymbals, or whatever instrument wins his approbation or attracts his fancy, he follows the owner of the instrument home, makes a memorandum of the number of his house and calls around in the night and steals the instrument.

The new band will undoubtedly be one of the best in New York city, because its organizer has been extremely careful to take only the best instruments. His choice of horns, drums, flutes and fifes shows him to be a musical connoisseur of exceptional culture and high talent. He has never chosen any instrument of an ordinary or commonplace character, and has even rejected some which would be considered good by an uncritical musician.

It is as yet uncertain when the new band will make its appearance in the streets and play in the various music

loving quarters of the city, but its advent is anxiously awaited by the police. For its repertory it might choose "The Brigands," "The Rogue's March," "The Enchanted Flute," "The Hanging of Jack Sheppard" and other compositions dealing with banditti and the disappearance of property.

At present it is calculated that the industrious organizer lacks only four pieces of having enough instruments for a full band. He appears to be short of a xylophone, a zither, a mandolin and a French horn. He is excusable for this, for it is somewhat hard to find a good xylophone which a musical connoisseur would feel warranted in stealing. Again, he wouldn't care to purloin a second-rate zither, for this would seriously reflect on his critical judgment.

In a few weeks the unknown organizer of the new band will have completed his collection of fine instruments, and then, after a few days' additional labor spent in stealing uniforms for the band, we may expect to see that remarkable organization on the streets.—"The Morning Journal."

### The Upright Piano.

THE marvelous rapidity with which the upright piano acquired popularity in this country demonstrates beyond question its destiny to supersede the square instrument. The change came so suddenly that many manufacturers were caught napping, to find on awakening that they were confronted with "a new thing" requiring new methods of construction and consequently new modes of thought. The usual and well worn pleas for excellence of "old and reliable," "many years' experience," "innumerable experiments," &c., were apparently inconsistent when applied to this new form of instrument. The word "new" was made to prove everything—new scales, new iron plates, new action frames, new damper

actions, new tone resonators, new modes of stringing. In fact, everything had to be new to be good. It must, therefore, be evident to a thoughtful person that the upright must be judged by its own qualities, and not by the name of its manufacturer, whose reputation rests upon his square and grand pianos, for the successful manufacturer of the old styles may have met reverse in the new, and vice versa.

Realizing that the upright, for numerous reasons, would soon become the home instrument of America, Messrs. Krakauer Brothers, of New York, resolved to make their pianos durable, attractive, charming to the ear and captivating to the touch. The wonderful state of perfection attained is due mainly to their strong and solid plan of construction, resisting effectually the immense tension of the strings and causing the piano to stand in tune a great length of time.—St. Louis "Post-Dispatch."

—George D. Herrick & Co., Grand Rapids, are now Herrick, Morehead & Nelson.

—Wm. Spargo, Mahony City, Pa., has removed his piano and organ business to Hazleton, Pa.

—Mr. Poole, traveling for C. C. Briggs & Co., Boston, has started on an extended business trip, going as far as the Pacific Coast.

## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

**WATERLOO ORGAN CO.,** Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.



## THE NEEDHAM

PIANO ORGAN COMPANY.

CHAUNCEY IVES, President.

CHAS. H. PARSONS, Treasurer.

THE name of "NEEDHAM" stands foremost among the reputable organ manufacturers of this country and its reputation will be fully sustained. "THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ Factories in the World. Modern and Improved Machinery, Abundant Capital, with the aid of Able Management, Skilled Labor and First-Class Material, produce THE BEST ORGANS IN THIS COUNTRY.

OFFICE: 292 BROADWAY, NEW YORK.



ESTABLISHED 1846.

LARGEST HOUSE  
FOR  
Music Engraving  
AND  
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Specimens of Printing  
Title Samples  
and Price List free  
on application.

## C. G. RÖDER, LEIPSIQ GERMANY,

Music Engraving and Printing, Lithography and Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

## ERNST ROSENKRANZ, PIANO MANUFACTURER, DRESDEN, GERMANY.

Established 1797. Fifteen Prize Medals. Oldest Piano Factory in Germany.

Powerful Tone. Agreeable Touch. Durability Guaranteed.

Thousands of these Pianos in use in America.

## GRAND AND UPRIGHT PIANOS

At Prices which will enable Agents to make handsome profits.

AGENTS WANTED In the Larger Cities of the United States.



## American Wood Staining Works.

SYSTÈME AUFFERMANN.



AUFFERMANN & CO.,

158 WEST 27th STREET, NEW YORK.

Black Veneers and Boards Stained Through and Through.

Imitations of Mahogany, Oak, Cherry, Cedar, &c. Modern Fancy Colored Veneers, Plain and Figured. Stained Consoles, Moldings, &c.



## Upright Pianos

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
236 STATE-ST.,  
CHICAGO, September 20, 1890.

FROM information received from Mr. Frank King it appears that the first meeting of the Chickering-Chase Brothers combination will take place here on Monday, the 22d. Mr. Theo. Pfafflin and all the old employes of the Chicago Cottage Organ Company's retail department will remain with the new house, with the exception of Mr. J. O. Nelson, who, as was announced last week, will return to his first love, the Mason & Hamlin piano.

Mr. W. A. Dodge will also be connected with the new house. Mr. Dodge is considered a very valuable acquisition, and leaves the house of Messrs. Estey & Camp with the best wishes of everyone, from Mr. Camp to the least important employe.

Messrs. W. L. Thompson & Co. are now located in their store at 259 Wabash-ave., and Mr. Thompson avers that he has already realized an increase of business, though he did not anticipate such a consummation of his expectations for some time to come.

Messrs. Henry and John Reed are experimenting on a new scale, and there is probably little doubt that they intend to go into the manufacture of pianos at as early a date as they shall be thoroughly satisfied with their experiments. They expect to make a good piano.

There is a large house in this city who have just completed a scale for a piano and are at work on a pattern for the frame, and the drawer is a gentleman in whom we have the utmost confidence, and we have no doubt this coming candidate for favor will make a noise in the world.

Mr. R. W. Cross was in town this week. The Kroeger piano is doing well in the hands of the enterprising Lyon & Healy house, who, by the way, are still having an extraordinary piano trade.

The Rice-Hinze Piano Company are having all the business they can attend to, and have just concluded a contract with a Texas house which will give their instruments a good send off there. They have a catalogue now ready, and have contracted for a large number of the finest calendars for 1891.

One of the very worst case of stenciling is done in this city by a firm calling themselves Davis & Isaacs, who have located themselves in a private house at 2977 Indiana-ave.,

and advertise in the daily papers a piano at a great sacrifice. The instrument is the very worst apology of a piano ever seen; the finish looks as though it was done with a mixture of lamp black and molasses; the keys are the cheapest of celluloid and there is hardly a suspicion of tone in the box. We hear that they have contracted for 50 boxes of this description, and have already sold a number of them to unsuspecting dupes. The name stencilled on the box is Schumann & Sons, New York.

Messrs. Lyon, Potter & Co. have a great demand for A. B. Chase pianos. This is a direct refutation of the theory so often expressed that there is no money in good goods, the public don't want them, &c. That the public do want them is evident enough in the fact that there are more Steinways sold in this city than ever before, and, indeed, all the first-class pianos are having a veritable boom.

The demand for good salesmen in the West, particularly in the larger cities, is on the increase. Scarcely a week passes that we are not asked where a *rara avis* of the kind is to be procured.

The first lot of pianos is now under way by the Nelson Piano Company, of Grand Rapids, Mich., and another dozen will be started at once. The sole proprietor is Mr. C. D. Nelson. They will make their own cases and the material and parts of the instruments which they will buy are said to be first class.

Mr. C. A. Smith has taken a vacation for the first time since he began making pianos, and during his absence Mr. G. K. Barnes, formerly of the Chicago Cottage Company, is taking charge of the office. Mr. Barnes reports orders as plentiful, more than they can possibly supply just now.

Messrs. Wm. H. Bush & Co. are now turning out eight pianos per day.

The Schaff Brothers Company are doing a good, modest business, and the Kimball Company are reported to be making about nine pianos per day.

—Mr. Arthur Ashforth, who has spent an ordinary life time in the employ of Chickering & Sons, returned last Saturday from his annual European trip, upon which he was as usual accompanied by his gifted wife, Mrs. Frida De Gebele Ashforth, the well-known vocal teacher. The many people who have the good fortune to enjoy Mr. Ashforth's friendship will be glad to know of his safe arrival and will look forward with pleasure to his inimitable recital of his experiences while away from God's country.

—F. E. Warren, the first Governor of the new State of Wyoming, recently elected, was the nominee of the Republican party. He is the head of the Warren Commercial Company, Cheyenne, and has been in the piano and organ business, which is one of the departments of the Commercial Company.

## Lyon &amp; Healy's Factory.

NOT THE EYESORE THE UNION PARKERS THOUGHT IT WOULD BE.

IN an article headed "Factories Around Union Park," published a few days ago, A. J. Stone was represented as saying that he was out of town at the time Lyon & Healy put up their factory on the old Bryan home-stand, and also intimating that the factory was built under some fraudulent pretense that it was to be a flat building. There is certainly a mistake somewhere, because the fact that the factory was to be built there was publicly made known through the columns of the "Herald" before a clod was turned. The factory is a beautiful pressed brick structure and an undoubted ornament to the neighborhood, and, as Lyon & Healy claim, much more desirable than the cheap and ill kept flats which Mr. Stone owns across the way. The neighborhood was, of course, disgusted at first on hearing that a factory was going up in their neighborhood, but now are well pleased to have it there. The employes and all material enter and leave the building by rear entrances; there is no noise and no smoke, for only hard coal is burned, and the premises are kept scrupulously neat. It is a model factory in every respect, and, as the owners claim, is the most harmonious affair, musically and neighborly, for blocks and blocks around.—Chicago "Herald."

—Mr. W. H. Currier, of the Whitney & Currier Company, Toledo, is expected in Worcester this week.

—Mr. Metcalf, traveling for Brown & Simpson, the Worcester piano manufacturers, started on a Western trip yesterday.

—J. B. Woodford, secretary of the Hallet & Davis Company, Boston, is on the ocean on his return from Europe. He took a Glasgow steamer last week and is due end of this week.

—The firm of C. M. Loomis' Sons, New Haven, have sold out all the branch houses and are now concentrating all their trade in the New Haven house. They are doing a heavy trade with Emerson pianos.

—Treat & Shepard, New Haven, Meriden and Bridgeport, sell only the Mathushek pianos and no others. They carry nothing but Mathushek pianos made by the Mathushek Piano Company, of New Haven—the only, original Mathushek.

—F. Bechtel, the Pittsburgh piano and organ dealer, has been doing an excellent trade in Behr Brothers and in Newby & Evans pianos, and is also getting in a large stock of small musical merchandise and sheet music. As one of the new firms Mr. Bechtel may well be proud of his success.

—Work is progressing rapidly on the new Weser Brothers factory in West Forty-third-st., and in a short time the "down town piano neighborhood" will have a model piano shop in its midst. At its completion THE MUSICAL COURIER will publish a description of the new building and show how it is possible, given brains, pluck and money, to surmount the difficulties such as the disastrous fire caused from which this enterprising firm suffered a few months ago.

# GOLD MEDAL AND DIPLOMA

At the New England Fair, Worcester, Mass.,

JUST AWARDED TO

## BROWN & SIMPSON,

WORCESTER, MASS.,

—FOR—

### Best † Upright † Pianos.



# WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —  
GRAND, SQUARE and UPRIGHT **PIANO ACTIONS.**

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;  
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET  
NEW YORK.

## G. W. SEAVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

SOUNDING BOARDS, WREST PLANKS, Etc.

L. F. HEPBURN & CO. 444 BROOME STREET, NEW YORK.

Factories and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS OF THE U. S. AND CANADAS FOR

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

This Felt received the Highest Award at the Paris Exposition. 1889.

# HALLET & DAVIS CO.'S PIANOS.

WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

HASTINGS & WINSLOW,

MANUFACTURERS OF

## FINE PIANO VARNISHES,

Montclair, New Jersey.

## KNABE

Grand, Square and Upright  
PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:

148 Fifth Ave., near 20th St.,  
NEW YORK.

817 Market Space, Washington, D. C.

22 & 24 East Baltimore St., Baltimore.



FACTORY:  
E. 136th St. and Southern Boulevard

NEW YORK.

## STORY & CLARK ORGANS,

CHICAGO.

NEW STYLES JUST OUT!

Send for 1889 Catalogue.

## C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

## EMERSON

FINEST TONE,  
BEST WORK AND  
MATERIAL.

(Established in 1849.)



Prices Moderate and  
Terms Reasonable.

50,000 MADE

AND IN USE.

Every Instrument Fully  
Warranted.

## PIANOS.

ILLUSTRATED CATALOGUES  
FREE.

EMERSON PIANO CO.

Warerooms: 174 Tremont Street, Boston, Mass.  
92 Fifth Avenue, New York.

## STAUB & CO., BERLIN, GERMANY,

59-60 Friedrichstrasse W. (Equitable Building),

COMMISSION MERCHANTS,

PAY SPECIAL ATTENTION TO THE EXPORT OF

PIANOFORTES AND OTHER MUSICAL INSTRUMENTS.

PRICES, TERMS AND DESIGNS FREE ON APPLICATION.

## CLARENCE BROOKS & Co.,

MANUFACTURERS OF

Fine Piano Varnishes,

COR. WEST and WEST 12th STREETS,  
NEW YORK.

## GLASS & CO.,

GERMAN AMERICAN

## PIANOS.



WM. R. GRATZ, General Agent,  
430 Broome Street, New York.

ESTABLISHED 1857.

## JULIUS BAUER & CO.,

— MANUFACTURERS OF —

Grand, Upright and Square **PIANOS.**

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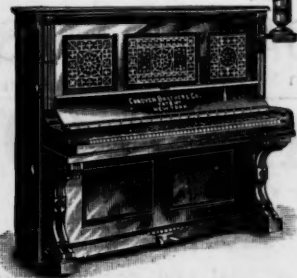
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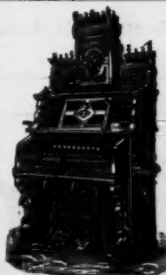
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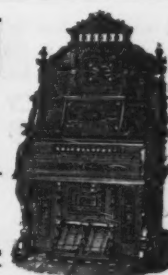
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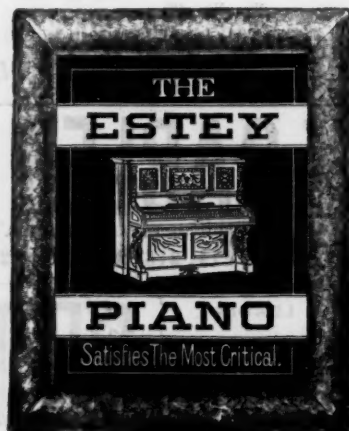
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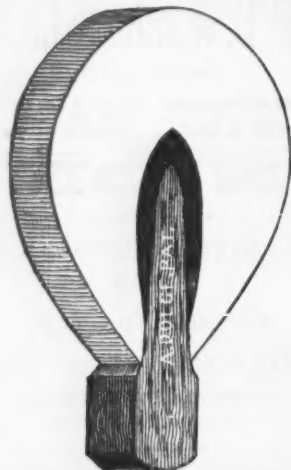
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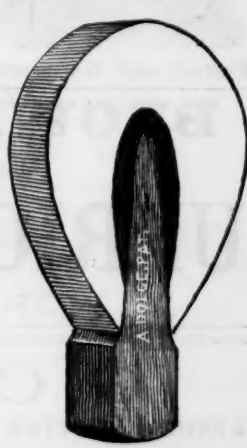
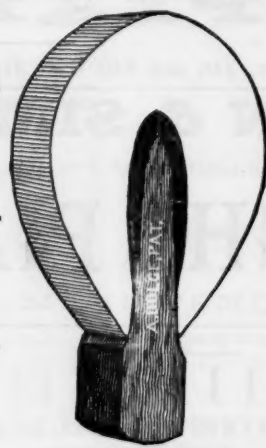
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